

VOL. XIII, No. 5
MAY 19 1922

May, 1922

ART AND ARCHAEOLOGY



AMERICAN
SCHOOL

AT
ATHENS

Published by
THE ARCHAEOLOGICAL SOCIETY
OF WASHINGTON, AFFILIATED WITH THE
ARCHAEOLOGICAL INSTITUTE OF AMERICA

ART AND ARCHAEOLOGY PRESS, Inc.

THE ARCHAEOLOGICAL SOCIETY
OF WASHINGTON, AFFILIATED WITH THE
ARCHAEOLOGICAL INSTITUTE OF AMERICA

Offices: The Octagon, 1741 New York Ave., Washington, D. C.



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\$5.00 THE YEAR

50 CENTS THE COPY

ART AND ARCHAEOLOGY

An Illustrated Monthly Magazine

Published by THE ARCHAEOLOGICAL SOCIETY

OF WASHINGTON, AFFILIATED WITH THE

ARCHAEOLOGICAL INSTITUTE OF AMERICA.

ART AND ARCHAEOLOGY PRESS, Inc.

VOLUME XIII

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CONTENTS

GIFT OF GENNAIUS LIBRARY TO THE AMERICAN SCHOOL AT ATHENS	199
Six Illustrations.	
EXCAVATIONS IN GREECE IN 1921	C. W. Blegen 209
Six Illustrations.	
ART AND ARCHAEOLOGY IN ITALY IN 1921	Guido Calza 217
Thirteen Illustrations.	
TO A COIN OF ATHENS (Poem)	Grace W. Nelson 230
THE LAST SERVICE AT ST. SOPHIA	George Horton 231
OLD MEMORIES OF ASSOS (Poem)	William Cranston Lawton 233
THE AEGEAN (Poem)	Florence Mary Bennett 234
NOTES FROM THE NEW YORK GALLERIES	235
CURRENT NOTES AND COMMENTS	239
BOOK CRITIQUES	241

TERMS: \$5.00 a year in advance; single numbers, 50 cents. Instructions for renewal, discontinuance, or change of address should be sent two weeks before the date they are to go into effect.

All correspondence should be addressed and remittances made to ART AND ARCHAEOLOGY, the Octagon, Washington, D. C. Also manuscripts, photographs, material for notes and news, books for review, and exchanges, should be sent to this address.

Advertisements should be sent to J. Carlisle Lord, Advertising Manager, 786 Sixth Ave., New York, N. Y., the New York Office of ART AND ARCHAEOLOGY.

Entered at the Post Office at Washington, D. C., as second-class mail matter. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized September 7, 1918.

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THE LIBRARY IN DR. GENNADIUS' LONDON RESIDENCE.

"A" presents the south side of the room with Dr. Gennadius' working table and chair in front, the card catalogue cabinets on each side of the table and on these the dust-tight cases containing some of the old artistic and historic bindings of the Collection.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XIII

MAY, 1922

NUMBER 5

GIFT OF THE GENNADIUS LIBRARY TO THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS

In the long history of the cordial intercourse which has characterized the relations of the people of Greece and the people of the United States of America, since the establishment of Greek independence a hundred years ago, no single event has occurred that is comparable in its manifold significance with the gift which His Excellency Mr. Joannes Gennadius, the distinguished Dean of the Diplomatic Service of the Kingdom of Greece, has recently made to the American School of Classical Studies at Athens. The story of this gift is given in the following columns, together with a description of the magnificent Library, probably surpassing in its richness any library devoted exclusively, as is the Gennadius Library, to the land and people of Hellas.

It is significant that one of the most distinguished citizens of Greece, whose long life has been spent in his country's service, though London has been his home for many years, desiring to bestow upon the city of his birth and the capital of his country the treasures, illustrating the civilization of Greece from Homer to the present day, which he had gathered from the ends of the earth with loving care, scholarly knowledge and unlimited expense, should have chosen an American institution in Athens as the repository and custodian of his collection. Such an act of unparalleled generosity of national feeling, and of unquestioning confidence and trust in a people of another race, coming at this particular time when even the friendliest peoples are estranged and suspicious, is perhaps rather a proof of the highmindedness and broad humanity of Mr. Gennadius than a tribute to the American people. The American School at Athens, in accepting the trust, recognizes the unusual nature of the obligation which it assumes, and will adminis-



THE GENNADIUS LIBRARY.

"B" gives a view of the northern side of the Library and the entrance door with the west window. The two bookcases have shelf-room on all four sides. The rest of the central space is occupied by very broad cases in which stand the large folio volumes of the Collection.

ter the trust, not to enhance its own glory, but to promote good relations among the scholars of all the world who resort to Athens for study.

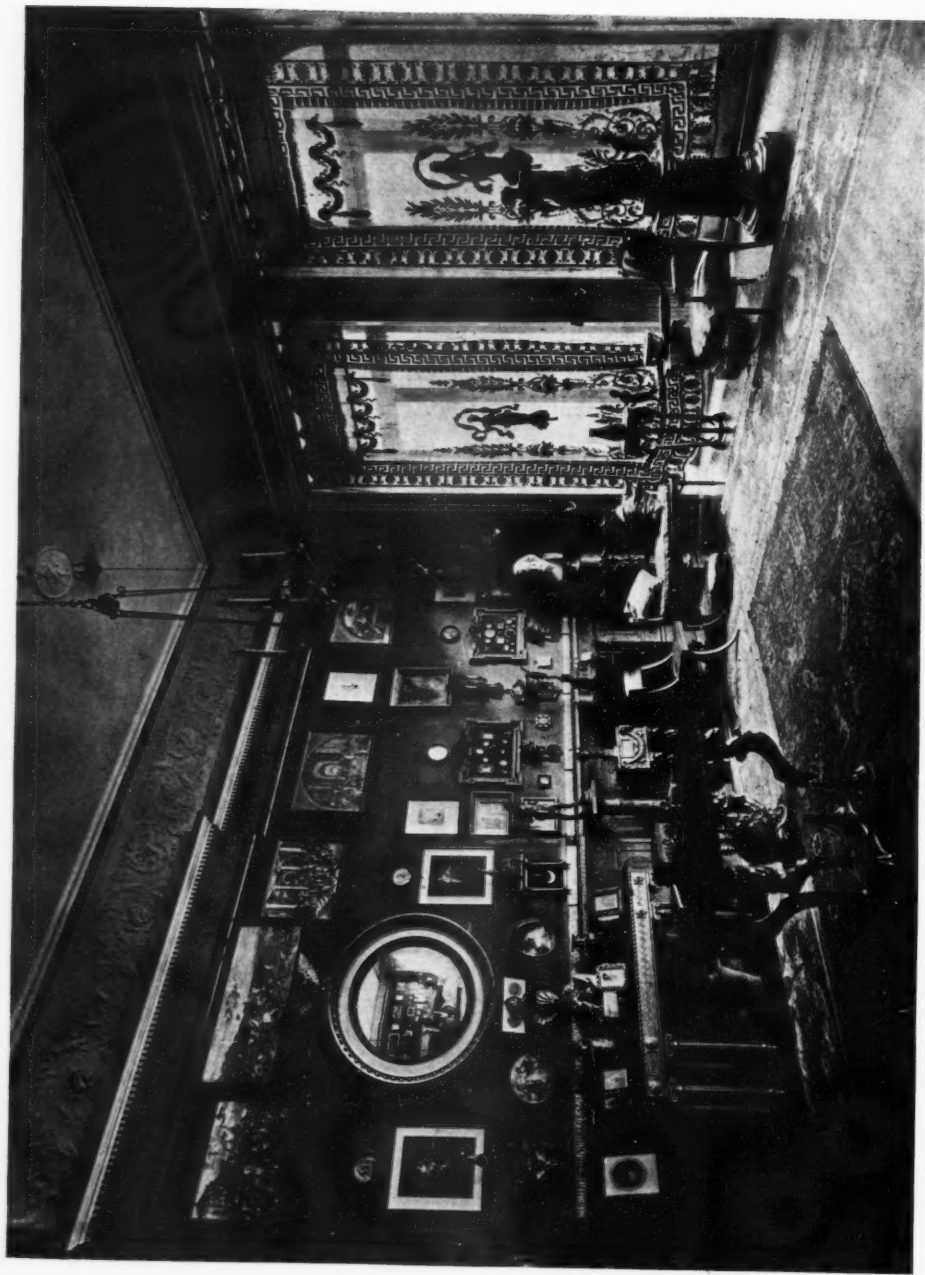
The beginning of Harvard College was a handful of books. The first care of the founders of the American School at Athens, forty-one years ago, was to provide a small working library for its students—a collection which now numbers some 10,000 volumes of practical utility. The School now comes into possession of 50,000 additional volumes, constituting in themselves a library of remarkable completeness. The acquisition of the Gennadius Library by the School will mark a new epoch, not only in the development of the American School, but also in the prosecution of higher studies at Athens in several fields not hitherto provided for among the learned institutions of the Greek capital. It is especially to be hoped that this foundation will lead to the early development of research there in the several branches of History in which the Gennadius Library is peculiarly rich, and more particularly of Byzantine History and Ecclesiastical History.

But the first obligation which America has assumed in becoming the recipient of this priceless gift is to provide a suitable building in which to house the Gennadius Library and Collections. The site will doubtless be provided by the Greek Government, which generously gave us the original tract on which the main School building stands and also the plot of land on which the Women's Hostel will some day be built. The piece of land, contiguous to the present property of the School, which lies at the head of Howe Street—named after Dr. Samuel Howe, the American physician, whose ardent support of the cause of Greek independence will always be gratefully remembered by Greece—and just below the aqueduct of Hadrian high up on the slopes of Mt. Lycabettus, is obviously the most appropriate site for the Gennadeion. The view thence toward the south is magnificent. One can not doubt that American philanthropy will promptly respond, in generous rivalry, to the challenge of Dr. Gennadius' benefaction.

My acknowledgment on behalf of American classical scholars would be incomplete without mention of the part which Professor Mitchell Carroll, Secretary and Director of the Archaeological Society of Washington, has played in securing this disposition of the Gennadius Library. He has been in constant consultation with Dr. Gennadius since the latter came to Washington to represent his Government at the Disarmament Conference; as a pupil of the School and a member of its Managing Committee he possesses intimate knowledge of conditions in Athens and gave invaluable counsel both to Dr. Gennadius and to the management of the School. The School is greatly indebted to him.

To Madame Gennadius and Dr. Gennadius it is impossible to make adequate acknowledgment in words. But we may express the hope that they may live to see their plans abundantly realized. Athens, always a congenial home for scholars since Plato founded the Academy, is by their gift made immeasurably richer in the indispensable apparatus of scholarship, and will draw students of Hellenism in increasing numbers from all parts of the world. Loving Athens, and knowing all that Hellenism has meant and may yet mean to the world, they will have their reward in the renewed glory of the city of the violet crown.

EDWARD CAPPS,
Chairman of the Managing Committee.



THE GENNADIUS LIBRARY.

"C" represents the drawing room looking east. The decoration of the drawing room is in the Greek style and was entirely designed and carried out under the personal supervision of Dr. and Mme. Gennadius. The walls are of flattened Pompeian red, with a dado of black embossed classic design. The dado is divided from the red portion of the wall by a band formed of gilt bronze plaques of a much reduced reproduction of the frieze of the Parthenon and that of Phigalia. In this room are kept also some of the artistic bindings.

WARDMAN PARK HOTEL.
WASHINGTON, *March 29th, 1922.*

MY DEAR DR. CARROLL:

I enclose the amended and amplified scheme, as now definitely addressed to you and Professor Capps, and if you approve of it perhaps you will at once communicate it to the President of the Trustees of the School, to remain confidential until his official concurrence and acceptance of it.

The official communication to me of such concurrence and acceptance will, I suppose, constitute a formal agreement—unless indeed you and Mr. Capps and the President consider that a more formal document is necessary.

On such an agreement being thus completed I shall be ready to confer with you on the details of publication; and I think that the sooner this is done the better it will be on all counts.

Believe me,

Yours very sincerely,

(Signed) J. GENNADIUS.

Dr. Mitchell Carroll.

WASHINGTON, *March 29th, 1922.*

DEAR PROFESSOR EDWARD CAPPS AND DEAR DR. MITCHELL CARROLL:

In accordance with the preliminary conversations which I have already had with you, I now beg to place before you, in a more detailed and precise form the proposal I made, with the full approval and concurrence of my wife, Madame Gennadius, for the presentation of my Library and the collections supplementary to it, as hereinafter summarily described, to the American School at Athens, on the following conditions:

(1) That the said Library and Collections be kept permanently and entirely separate and distinct from all other books or collections, in a special building, or part of a suitable building, to be provided for this purpose.

(2) That the Library, etc., be known as the *Gennadeion* in remembrance of my Father, George Gennadius, whose memory is held by my countrymen in great veneration and gratitude.

(3) That as soon as practicable a subject catalogue of the whole Library and of the collections be completed and published on the same principle of classification as the Sections already catalogued by me.

(4) That no book or pamphlet, or any item of the Collections be lent, or allowed to leave the library; but that rules be drawn up for the proper and safe use of the books, etc. The rarest and most valuable items may even be withheld from any hurtful use, at the discretion of the Directorate.

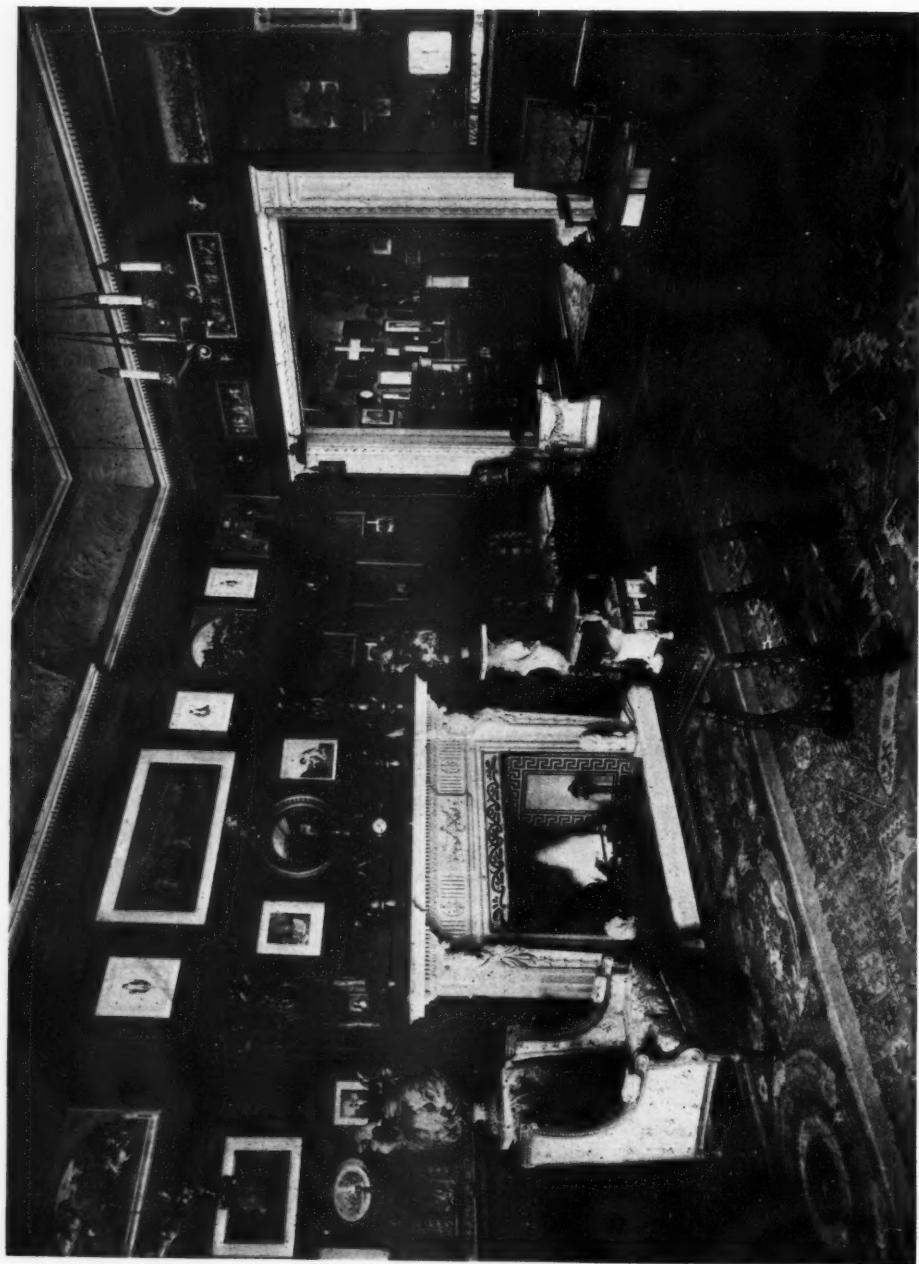
(5) That a competent and specially trained bibliognost be employed as Librarian and Custodian.

(6) That the special section, containing the published works of my Father, of other members of my family, and my own publications, be kept apart, in a separate bookcase, as now arranged in the Library. Likewise the publications of my wife's Father and of his family.

(7) That the Professors of the University of Athens, the Counsel of the Greek Archaeological Society, and the Members of the British, French and German Schools at Athens be admitted to the benefits of the use of the Library and of Collections on special terms and conditions to be determined by the Directorate.

(8) That if ever the American School of Archaeology in Athens ceases to exist, or is withdrawn from Greece, the Library with all the supplementary collections without exception, shall then revert to the University of Athens on the same conditions as above in respect to their preservation and management.

My wife and I make this presentation in token of our admiration and respect for your great country—the first country from which a voice of sympathy and encouragement reached our fathers when they rose in their then apparently hopeless struggle for independence; and we do so in the confident hope that the American School in Athens may thus become a world center



THE GENNADIUS LIBRARY.

"D," another side view of the drawing-room showing the entrance into the smaller drawing-room, is ornamented in the Oriental style and contains some Byzantine Icons, rare wood carvings of religious subjects from Mount Athos, and a series of original water color views of the Bosphorus.

for the study of Greek history, literature and art, both ancient, Byzantine and modern, and for the better understanding of the history and constitution of the Greek Church, that Mother Church of Christianity, in which the Greek Fathers, imbued with the philosophy of Plato, first determined and expounded the dogmas of our common faith.

Holding as I do a strong preference for giving away during life what one can, rather than willing after death what one may no longer use, I am ready to make over to the School the whole of the said Library and the other collections so soon as provision for their due housing has been made; and I pray that my wife and I may be spared to enjoy the sight of their actual utilization in full working order.

The Sections of Theology, of Geography and Travels, of Pamphlets relating to Modern Greece, of the Works of Byron, and of the History of the Greek War of Independence, are already catalogued by me, in a minute systematic subject plan, with indexes of names, etc. The catalogues of these sections, which consist in all of about 10,000 items, can now be consulted. Of the other Sections, portions are catalogued in the alphabetical card system.

The Library consists of between 45 and 50 thousand items, *i. e.*, volumes of from Atlas Folio to small 32^o sizes, and pamphlets which may be of a few pages but are often far more valuable and rare than massive folio volumes.

All the works forming this collection refer, one way or another, to Greece; Ancient, Byzantine and Modern—its history, geography, language, literature, art, archaeology, etc, etc. It comprises a superb set of the First Editions of the Greek Classics (Aldine, etc.), all being rare and some unique copies, including an exceptionally fine copy of the first edition of Homer; all the first and rarest editions of the Greek Scriptures, of the Greek Fathers and of the Greek Liturgies; fine copies of the Byzantine writers; sumptuous editions of the great travels in Greece and the Levant; great illustrated works on Greek Archaeology; the earliest and rarest works of modern Greek literature; an exhaustive series of works on the Greek language; some of the rarest works on modern Greek history; rare modern Greek periodical publications; etc., etc.

In a word this Library constitutes the most complete extant collection of literature on Greece as a whole. The series of pamphlets relating to Greek and Eastern affairs is unique, being carefully classified and bound up in some 300 volumes.

The books are all bound, with but very few exceptions, by the best English and French binders. Besides this modern work, however, the Library contains some 500 historic and artistic bindings of the XVI, XVII and XVIII centuries, veritable works of art in perfect condition. They include the first edition of Aeschylus in the binding of Henri II and Diane de Poitiers, Erasmus's famous dialogue on the pronunciation of Greek, in the well-known binding of King Henry VIII, as well as two other works from the same Royal library and in the same stamped bindings; the first Greek edition of St. Chrysostom in the bindings of Charles II; bindings of James I and James II; several of Louis XIII and Louis XIV of France; seven or eight of Napoleon I; a large number from the libraries of other European Sovereigns; three works bearing the signature of Racine; about twenty bindings from the Library of Thuanus; ten from that of Colbert; three from that of Canevari; about thirty with the arms of Popes and Cardinals; and a host of other rareties, hardly possible to remember and enumerate here. Several of the Greek classics are copies on vellum, including the one of two copies of the first edition of Lucian so printed, the only other such copy being now treasured in the Florentine library.

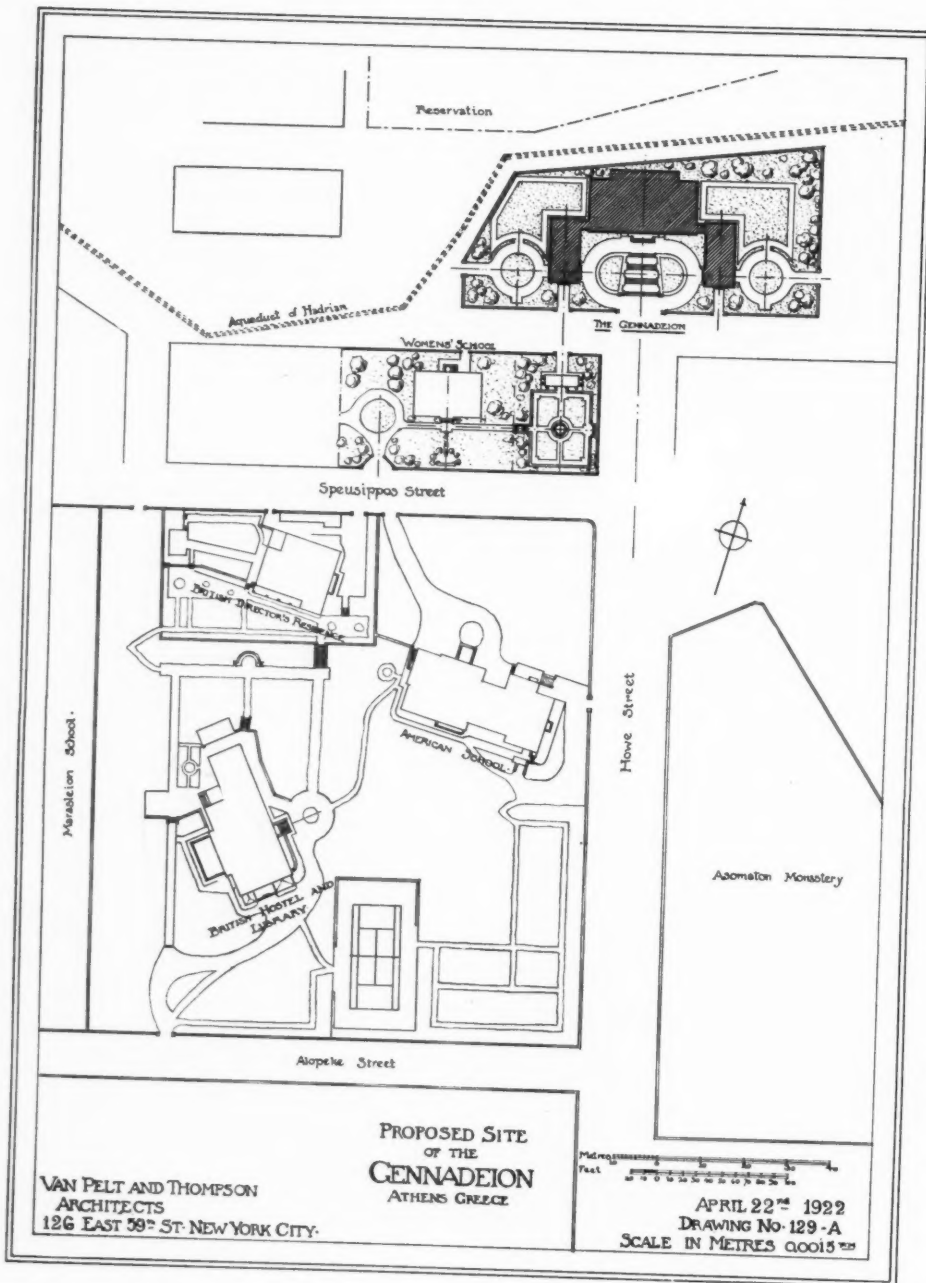
The Library includes several mss. and many original and unpublished documents referring to the Greek War of Independence.

A small collection of Greek historic medals, modern Greek coins, and plaster casts of Greek gems, etc., equally forms part of the Library.

Mention may also be made of an almost complete collection of Greek postage and revenue stamps and postal cards from the first Paris issue to the present day.

Also three or four dozen of framed engravings and water colours of Greek monuments and landscapes.

More important than these supplementary collections is the great and absolutely unique collection of some 40,000 woodcuts, engravings, photographs, etc., relating to Greek history (portraits and scenes), topography, archaeology, costumes, etc., as also to the fine arts, which are carefully and methodically classified and laid down in about 80 large scrapbooks measuring 12 by 18 inches.



Supplementary to this collection are many hundreds of specimen numbers of newspapers and periodicals issued in Greece and the Levant, or by Greeks abroad.

An immense quantity of clippings from Greek, English and other journals dating from 1864 to the present time and relating to Greece and the near East, are contained in some 40 solander boxes. They represent an invaluable and altogether unique source of historical data.

Twenty dust proof glazed cases for the exhibition of the Artistic bindings, and such other fixtures now in the library will be included.

Believe me,

Yours very truly,

J. GENNADIUS.

2 GLOUCESTER ST., BOSTON, MASS.,

April 12, 1922.

HIS EXCELLENCY MR. J. GENNADIUS,

Envoy Extraordinary of the Royal Government of Greece,

Wardman Park Hotel, Washington, D. C.

MY DEAR MR. GENNADIUS:

The Chairman of the Managing Committee of the American School of Classical Studies at Athens, Professor Capps, has transmitted to me, as President of the Board of Trustees of that institution, your most generous offer, dated March 29, 1922, of your magnificent private Library and supplementary Collections as a gift to the School, as a memorial to your distinguished father, Mr. George Gennadius, together with the conditions attaching to your offer.

I regret that illness has prevented my earlier acknowledgment of your proposal, whose extraordinary character, as well as the high motives which have inspired your action, have not failed to impress me deeply. No more fitting memorial to George Gennadius could have been conceived by his equally distinguished son; Greece is obviously the most appropriate home for your remarkable collection of documents relating to the history of Hellas and the Levant; and Greece as well as America are equally benefitted by the permanent establishment in Athens, under the care of the American School, of your Library and Collections, the result of many years of scholarly selection. May I express to Madame Gennadius and to you my profound appreciation of the honor and recognition that your proposal of itself confers upon the American School at Athens.

I accept, in the name of the American School and its Trustees, your generous gift and the conditions subject to which you make it—with the proviso, however, which necessarily attaches to the acceptance of so heavy a responsibility before we have had time to ascertain whether or not we can obtain the funds with which to fulfil the obligations we should be assuming—viz., that before taking title to the Library and Collections we must first consult with possible donors of the necessary funds for the erection of the building or wing to house the Library. Mr. Capps tells me that he has already laid the matter before one benevolent corporation, and I can assure you that he will proceed with all diligence in his search. I trust that, even in these difficult times, we may soon meet with success.

If the undertaking is consummated in accordance with your highminded and generous proposal, I feel confident that The Gennadeion of the American School in Athens will become the resort of all scholars of the world who devote themselves to the interpretation of the Hellenic civilization in all its branches, from the Ancient Greece, through the Byzantine Empire, to the Greece of today. And I am sure that I share with you the belief that your gift to the world of scholarship, through the agency of the American School, will greatly strengthen the ties, already close, that bind the Republic of the West to your native country, the fountain-head of our European civilization.

Accept, Excellency, for Madame Gennadius and yourself the assurance of my sincere and profound gratitude, in the name of my colleagues of the Board of Trustees.

Very sincerely yours,

WILLIAM CALEB LORING,
President of the Board of Trustees.

WARDMAN PARK HOTEL.
WASHINGTON, April 27, 1922.

MY DEAR JUSTICE LORING:

Your letter of the 18th instant accepting the gift of our Library and its supplementary collections from the part of Madame Gennadius and myself, is couched in terms so impressive and so honourable for us that, coming especially from one of your position and authority, enables us to realize already the practical benefits and the moral gratification resulting from our decision.

We are convinced, with you, that in the keeping of the American School at Athens, the Library will become a world center of Hellenic Studies in their varied aspects, and that it will constitute a visible expression of the secular fellowship between our two countries, strengthening and rendering it unalterable.

I wish to avail myself of this opportunity to place on record my deep obligations to Dr. Mitchell Carroll, whose advice I sought in the first instance, and whose mature judgment and whole-hearted assistance and encouragement, as well as that of Professor Capps, whose cooperation he called in, were invaluable in bringing the negotiations to this happy conclusion.

Very sincerely yours,
(Signed) J. GENNADIUS.

Appreciation by Director of the Metropolitan Museum of Art, New York City

In all its features, as here outlined, and not least of all in its international significance, this offer seems to me one of the most remarkable I ever heard of. A Greek offers a princely gift to America, so contrived that it can not fail to keep the two nations in close and friendly relations to each other, by serving as a perpetual reminder of their mutual obligations. Mr. Gennadius, long one of the prominent public men of his country, who has spent years in its foreign service, has selected an American institution to be the permanent repository of a library and collection which represents two generations of careful and intelligent collecting without stint of means. From his account of it there can be no doubt that this library is today one of the richest and most important in the world within its field, and by singular good fortune that field is wholly within the scope of work for which our School was founded. There seems to be no extraneous matter in the 45,000 to 50,000 volumes of which it consists, and the same is true of the accompanying collection as described by him. . . . An acquisition like this would at once place the School in the front rank of learned bodies in Europe, and enable it to afford unparalleled facilities to scholars from all parts of the world who visit Athens. Such an opportunity does not come once in the lifetime of every institution, and if allowed to pass by it can never recur.

EDWARD ROBINSON.

Appreciation by Librarian of Congress, Washington, D. C.

The collection is a superb one, uniquely comprehensive within its field; and this disposition of it shows not merely a great generosity but fine sagacity: for it ensures its permanent integrity, and its most intensive and productive use, in a sympathetic environment: the one environment indispensable to a completely intelligent use of it. It guarantees an ample resource to the entire group of students who pursue classical learning across its threshold; and who remind us that, though on a map of the world you may cover Athens with a finger tip, she still lords it in the thought and action of mankind.

And the vesting of the trusteeship in America is a fine compliment to us nationally, and a fine recognition of the serious scholarship, the efficient enthusiasm, the spirit of cooperation, and the sense of responsibility, still happily surviving amongst us.

HERBERT PUTNAM.

THE LIBRARY OF CONGRESS,
WASHINGTON, April 28, 1922.

EXCAVATIONS IN GREECE IN 1921

By C. W. BLEGEN

Assistant Director of the American School of Classical Studies at Athens

THE wonderful results of archaeological research in Greece during the latter half of the nineteenth century are well known. Remains of almost all the most important cities of Ancient Hellas were revealed by the spade, and the new light consequently shed on problems of ancient history and civilization was immense. The excavations of the Greek Archaeological Society at Athens and Epidaurus, of the French School at Delos and Delphi, of the German Institute at Olympia, of the British School at Sparta, and of the American School at the Argive Heraeum and at Corinth—to mention only a few—yielded notable contributions to our knowledge of the past.

By the beginning of the Twentieth Century, however, most of the larger sites of Greece proper had been at least superficially examined and the main lines of Classical Archaeology had been authoritatively laid down. For fresh material archaeological investigation now began to turn in two new directions; on the one hand, following up the later development of classical investigation by the excavation of the large Greco-Roman cities of Asia Minor; and, on the other hand, seeking to gain more knowledge of the origins of classical civilization by the study of what came before.

This latter course led to the vigorous resumption of work in the field in which Schliemann had earlier won fame by the splendid treasures he unearthed at Mycenae, Tiryns, and Troy. The leader in this new movement was Sir Arthur Evans, who in a series of brilliant campaigns at Cnossos in Crete

brought to light the impressive remains of a great palace, reconstituted the life and civilization which had once flourished within its walls, and by his keen and careful methods of observation revolutionized the prevailing conception of the age to which these monuments belonged. Further exploration, chiefly by American, British and Italian expeditions, supplemented to a remarkable degree the discoveries of Evans, making it clear that throughout the Bronze Age Crete was the center of a highly developed and widespread culture.

Researches into this early period on the mainland of Greece did not in the meantime keep pace with those in Crete, although numerous problems regarding the relations between these two areas, especially in the Mycenaean period, had now arisen. It is in fact only in recent years that new excavations have been undertaken both at Tiryns and Mycenae with the object of ascertaining more clearly the exact nature of these relations. But such large sites, which were almost completely excavated more than forty years ago, do not in their present condition suffice to give the answer to the new questions that have been raised. It has therefore proved very profitable to search out and excavate a number of much smaller settlements which, due to their very lack of importance, have for the most part escaped the plunder and destruction that fell to the lot of the larger places, and may still be found in a much more nearly undisturbed condition than the latter. While such small towns naturally cannot be

ART AND ARCHAEOLOGY

expected to possess a great palace like those at Mycenae and Tiryns, they nevertheless in their more modest way yield both objects and evidence of great value for an understanding of the civilization which they represent.

These small towns are now completely buried beneath the soil, with often not a vestige of their walls projecting above the ground. They are, however, generally marked by a low mound which has gradually formed over their site. Mounds of this kind—composed of the débris and ruins of successive settlements of mud-houses—do not differ much in appearance from small natural elevations, but can in most cases be easily recognized by the great numbers of potsherds, or fragments of ancient pottery, which cover their surface.

ZYGOURIES

A mound of this kind was recently discovered and investigated by members of the American School of Classical Studies at Athens, in the course of a motor trip through southern Greece. It lies in the northeastern corner of the Peloponnesus, in an upland valley shut in by mountain ranges on either side, about midway between Corinth and Mycenae and close to the modern village of Hagios Vasilios. The site was visited last March by Dr. Edward Robinson, Director of the Metropolitan Museum of New York, and Mrs. Robinson, who were shown numerous potsherds and traces of ancient walls, and considered the mound a very promising one for excavation. Together with Dr. R. B. Seager, an American archaeologist who has made remarkable discoveries in Crete, they also provided the necessary funds for the enterprise. The excavations were conducted by the American School,

and the early success of the expedition, reported some time ago by the Associated Press, has now been supplemented by further discoveries.

The members of the staff who superintended the digging included C. W. Blegen, A. J. B. Wace, Director of the British School at Athens, Dr. J. P. Harland of Princeton, Dr. L. B. Holland of the University of Pennsylvania, and Mr. J. D. Young of Princeton University. Some of the more interesting discoveries were made while Dr. Edward Capps, lately American Minister to Greece, was visiting the excavations. The results of the campaign are of considerable importance for the study of prehistoric Greece.

The earth covering the hill was found to consist of an accumulated deposit of the débris and ruins of successive prehistoric settlements. This deposit lay in three distinct but unequal strata, one above the other, each of which yielded characteristic remains, differing from those of the other two layers. This proves that the town which existed here long before history began to be recorded in writing passed through an extended course of development, falling into three stages or periods. A comparison of the finds from this site with objects found at other places on the Greek mainland and in Crete indicates that the settlement must have existed from perhaps 2400 B. C. to approximately 1200 B. C., covering more than a millenium in its career.

The earliest stage, called by the excavators the Early Helladic Period, which came to its end not long after 2000 B. C. and must therefore have existed contemporaneously with the great days of Babylon when Hammurabi issued the first recorded and famous law-code, seems to have been the most flourishing. At that time the



One of the deeper trenches in the excavation of Zygouries. At the bottom of the Pit in the foreground was a Middle Helladic Grave.

whole hill was occupied by the town, which consisted of many small houses, built close together and separated by crooked, narrow streets. The sub-structures of these houses are still preserved, and, supplemented by other evidence, give an idea of the conditions of life in that remote age.

The foundations of these buildings and the lower part of the walls, rising perhaps two feet from the floor, were built of rough stones laid in clay. The upper part of the walls was constructed of crude (or unbaked) brick, strengthened by transverse beams and horizontal and vertical studdings of wood. Some of these walls were three feet thick, which gave them the necessary strength to support the heavy roof. The roof was flat and was probably used

as a terrace. It was built of logs or small tree-trunks, not squared but left in the round, which were placed close together and ran from wall to wall. A layer of clay filled in the chinks between the logs and levelled the upper surface. Upon this platform was laid a layer of reeds, running not parallel to the heavy logs but diagonally across them; and finally above the reeds was spread a thick coat of clay.

So much wood was used in the construction that all these houses were ultimately destroyed by fire. A fortunate result of this conflagration, from the excavator's point of view, is the preservation of some of the evidence regarding the technique of building. For many of the crude bricks were effectively fired and rendered



Zygouries: Basement Room of the Mycenaean Palace in which was found the great store of pottery.

permanent, and chunks of clay packing from the roof, preserving the impression of the logs on their lower side and of the reeds on the upper, were baked hard.

The floors of these houses consisted merely of earth or clay well trodden down. In the center of some rooms there was probably a hearth, or open fireplace. Apparently there were no windows. Doors were made of wood and swung on a post set in a pivot-hole cut in the stone. The door probably provided the only exit for the smoke from the hearth.

The plans of these dwellings were by no means uniform. A constant feature in each house, however, seems to be a characteristic square room about which were grouped other more irregular

chambers. In many cases these were very small indeed and can hardly have served as anything more than store-rooms. The family presumably lived most of its life out of doors. The corners of the buildings are rectangular or at any rate a close approach to a right angle. Party walls were probably used in some instances.

There was practically no furniture. Occasionally a rude bench built of clay and stones runs along one wall. The family no doubt usually sat on the floor; and the floor served for a dining-table as well. In one of the houses excavated the "table" was found set; that is, ten shallow bowls, or "soup-plates," stood on the floor around the presumable hearth. Near by was a deep cooking pot or "kettle," in which



Zygouries: Large Central Room in the "House of the Pithoi." The Pithoi, or great storage jars, may be seen along the wall to the left.

still remained a large beef-bone. The last meal prepared in this house, which a mysterious catastrophe prevented the occupants from eating, was therefore almost certainly beef-broth or beef-stew. The floor was strewn with snail shells, the remains of the first course.

Bones of sheep and goats and swine, various kinds of mussel shells, carbonized pits of olives, and grains, scattered about the floors of other houses and in the streets, show that the daily menu was not monotonous. The bones are usually cracked, so that the marrow, which was a highly prized delicacy, could be sucked out, and when this was exhausted the remains were thrown carelessly down on the floor, where 4000 years later they give picturesque

testimony of the primitive habits of prehistoric man.

Food supplies were kept in large earthenware jars ranged along a wall. Four such huge "pithoi," six feet in height, were found in place in one of the more substantial houses. Small mill-stones, or hard volcanic stone curved so that they could be held in the lap while grain was being ground upon them by means of a pestle, were brought to light in almost every house.

Pottery is the most numerous class of objects discovered. This includes chiefly the ordinary household dishes mentioned above; but the shapes of these vessels are varied and interesting. Many were recovered unbroken, but most of them were cracked or shattered into fragments. When these frag-



Three large Craters, or wine vessels, in a corner of the "Potter's Shop" at Zygouries.

ments are cleaned and pieced together, however, the vase can easily be put together. Solving an original jig-saw puzzle of this kind is a most fascinating undertaking. In this some one hundred and fifty vessels were reconstituted. They are made of fine clay paste worked into shape by hand and baked in a hot fire. Thus they become permanent testimonials to the civilization which produced them, for, though breakable, their material is practically indestructible. The surface of these vases is usually covered with a thin glaze-paint and some simple patterns in the same medium were eventually elaborated to form a decoration.

The Early Helladic Period belongs to the Bronze Age, when iron was still unknown. Several bronze pins and

chisels, as well as a knife, were found, and one of the chief prizes of the campaign was a handsome bronze dagger in splendid condition. The handle, which was probably originally made of wood, was missing, but the four rivets which had fastened it in place were still preserved in the tang. Among other rare finds may be mentioned a small female figurine of which the eyes and hair are rudely indicated in paint, and a button seal giving an impression of a quartered circle in which each quarter contains a curious mark, probably a letter. These last two objects are both of terra cotta.

The second stratum, representing what the excavators call the Middle Helladic Period, which extends from apparently 2000 B. C. to 1600 B. C.,

ART AND ARCHAEOLOGY



Mycenaean Jar from the Pottery Store at Zygouries.

seems to coincide with a partial abandonment of the site or with a decline in prosperity, unless the scanty nature of the remains is due to deliberate destruction carried out at a later age. In any case, the remains of house walls are very few and no complete plans were obtained. But enough is preserved to show that the second stage of the town marks, technically at least, a considerable advance over the first. More precision and care may be noticed in the method of construction. In pottery, too, the second stage surpasses the first. For the vases are no longer fashioned by hand alone, but are turned on the potter's wheel. The effect of this is clear in the improvement in the shapes of vases, which now become far more regular in fabric and more graceful in form.

In the Middle Helladic Period it was apparently the custom to bury the dead in the heart of the town beneath

the floors of the houses. Several such graves were found, including one which proved very interesting. This was probably the grave of a young girl. Enclosed in a ring of small stones the body lay on its right side, with the legs doubled up so that the knees almost reached the chin, while the hands were held before the face in a gesture of supplication—the typical contracted attitude familiar in prehistoric graves. The skeleton was still fairly well preserved, though the bones crumbled easily when touched. Just behind the head were two small vases, a diminutive cup and a jug, both decorated with simple patterns in dull paint. Round the throat was a necklace of beads, nineteen of crystal and ten of glass paste. Several coils and rings of bronze wire found about the head had presumably been used to fasten the hair. There were two small bone pins, probably for the same purpose. A loom-weight of terra cotta and two or three flakes of obsidian complete the list of objects from this grave.

The third stage of the settlement, which is called the Late Helladic Period, is also familiar under the name of the "Mycenaean" Age. This period extends from about 1600 to 1100 B. C. and is well known from the monumental remains at Tiryns and Mycenae. The town near Hagios Vasilios was a much more modest establishment than the two just mentioned, but here too the Late Helladic Period is a time of revival and great material prosperity. Several large buildings were erected with impressive walls built up of huge blocks of stone. Apparently the palace alone stood on the top of the hill, while ordinary people were obliged to live in small houses in the plain below.

In one of these large buildings was found what proved to be a potter's

ART AND ARCHAEOLOGY

shop containing a fairly complete stock in trade, or perhaps a well-equipped butler's pantry of the palace. Two rooms, connected by a doorway in which there was a great stone threshold, were cleared, and were found to be filled with hundreds of vases, some in rows, some in high stacks, set close together, one vessel inside another. These vessels were all new and had obviously never been used. Many were removed unbroken, but by far the greater number had been cracked and shattered by the fire which destroyed the building. These can be put together again, and when the work of restoration is completed the collection from the potter's shop will be unique. Among the vases found were about 300 deep bowls for cooking purposes, 75 small saucers, forty or fifty cylixes or champagne cups, twenty jars, five large deep craters, three gigantic and nine smaller stirrup vases, and ladles, cups, jugs, and basins in lesser numbers.

The walls of the shop were covered with coarse plaster. The rooms of the upper story which had been destroyed by fire must have been much finer; for they were decorated with wall-paintings or a coat of fine stucco. Many fragments of this plaster, some calcined and blackened by fire, some still preserving in their original freshness the bright and gay colors of the paint, were recovered.

The building also had some sort of simple plumbing. Cemented and terra cotta drains ran along the walls and a practical drain-trap, coated with cement, was found. Among the débris and rubbish filling it were a slender bronze knife with an ivory handle, and a steatite gem seal.

The prehistoric town now again brought to light is nameless, and its identity will probably always remain a mystery. In the Homeric days, when



Ancient "Champagne Cup" from the "Butler's Pantry" at Zygouries.

the Greeks and Trojans battled beneath the walls of Troy, it was a flourishing community. Its streets were filled with life and people, eager for the latest bulletin from the front. And when after its famous victory Agamemnon's army was disbanded, we can picture the joyful welcome extended by the humble citizens of this town to the local contingent returning home; and it requires no great stretch of the imagination to suppose that the graceful wine cups in the potter's shop were greatly in demand for the celebration of the long-awaited homecoming. All this life has now vanished. For thirty centuries the town has lain forgotten beneath the soil, its site marked only by a few wild pear trees, and here and there clinging about a heap of stones from the ruined walls a cluster of peculiar shrubs known by the modern farmers as "zygouries." From these shrubs the hill itself has come to be called Zygouries, and it is under this name that the prehistoric settlement will take its place in the records of archaeology.

Athens, Greece.

ART AND ARCHAEOLOGY IN ITALY IN 1921

By GUIDO CALZA

TWO great events have characterized the life of Artistic and Archaeological Italy during the past year, two events of world-wide importance and extraordinary character that place the year 1921 among the most fortunate for Art and Archaeology. They are: the restoration of the monuments that record Dante, and the restitution of the Italian artistic treasures still held by Austria. Whoever wishes to balance the artistic and archaeological books of the past year must begin by taking these two events into account. Italy thought it not enough to revise the various critical editions of the Divine Poem and of all Dante's works; that the official ceremonies and the Dante commemorations, and the concerts and the beautiful cinematograph that reproduces the most notable events of the poet's life with exquisite artistic sense, were not enough. Italy, just come out of the great war stronger and greater, wished to prove her new spirit of wisdom by celebrating the sixth centenary of her greatest poet with enduring works of peace after all the clash and clamor of war.

DANTE

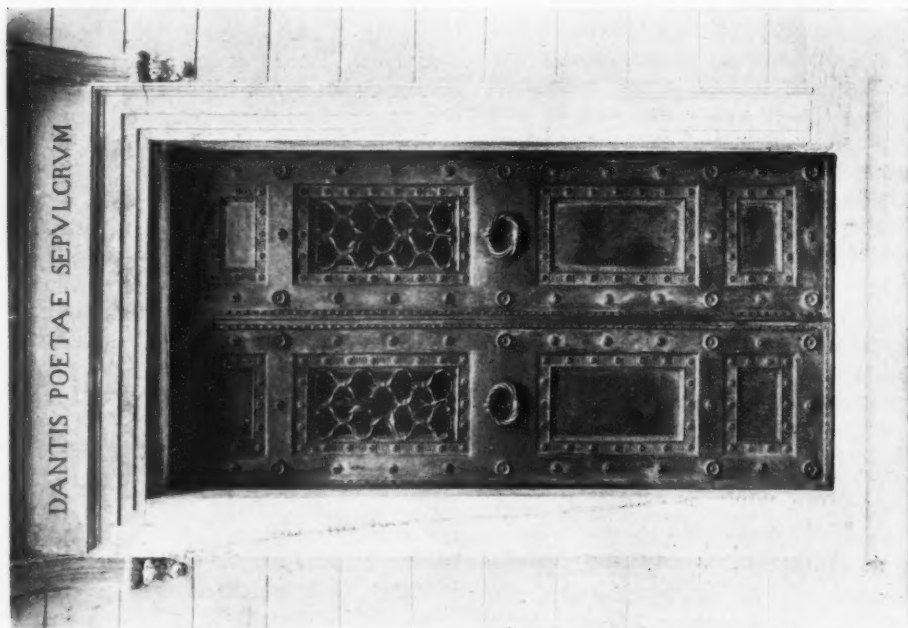
Therefore the attention of the *Direzione Generale delle Antichità e Belle Arti* was turned to the restoration of monuments mentioned in the "Divine Comedy" as having some connection with the life of the poet.

RAVENNA

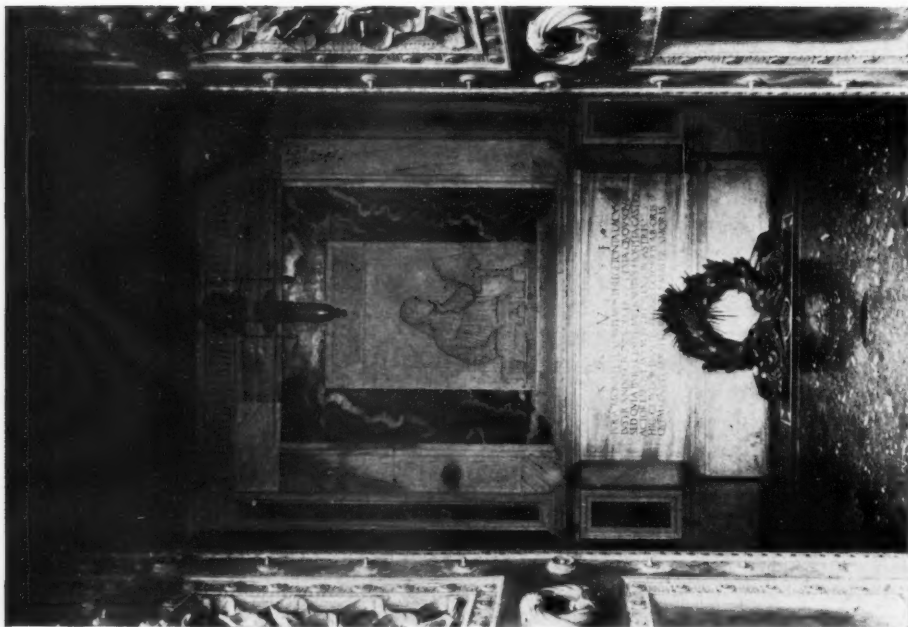
At Ravenna, the city that holds the sacred bones of Dante in custody, the church of San Giovanni Evangelista has been restored, which, founded

about the year 424 by Galla Placidia, had been altered and debased by Baroque remodeling. But now the beautiful apse with its open gallery has returned to the light; the Gothic Chapel has been reopened, its frescoes cleaned and the quadriportico isolated, giving the history of this church, which shows the earliest example of the apsidal gallery and of the apse covered with a flat roof—two new and very interesting architectural problems. And also, restorations in San Francesco di Ravennà, the church of Dante's funeral, have given it the basilican form once more, while preserving that architectural harmony with which ages of glorious art had endowed it. The quadrifori in the Campanile have been reopened and the cornice made over, beneath which gleam the beautiful majolica. The interim of the mediaeval basilica reappears almost intact, since the stucco has been removed, and the stairs leading to the crypt and to the presbytery reconstructed.

The Polentana Chapel, which contains the tombs of Dante's hosts, has been restored with the aid of documents; and, while removing a wall, paintings by Giotto were discovered, which, now that they have been cleaned and re-touched again after many ages, show the portrait of the poet. This church, restored in this way, even if not identical with the one that Dante saw, corresponds in simplicity and dignity with the spirit of the poet. Nor could the worthy adornment of Dante's tomb be neglected; for, with the miserable, hideous eighteenth-century construction that defaced it, it had appeared unworthy of the great poet. Now,



Ravenna: Dante's Tomb. The new bronze doors (given by the Commune of Rome).



Ravenna: Interior of Dante's Tomb.

ART AND ARCHAEOLOGY

instead, the austere polychrome marble facing and the beautiful bronze doors, the gift of the Commune of Rome, and the one votive wreath in bronze and silver, the work of the sculptor Poliaghi, which the Italian army placed on the sarcophagus, make this tomb a sanctuary worthy of our great national poet.

FLORENCE

In Dante's native city, Florence, the first thought has been to restore the baptismal font in San Giovanni, not only because the poet mentions it in his poem, but because he himself received Christian baptism there. But alas! Almost nothing of the ancient font still remained, for it was destroyed at the end of the XVI century by the Grand Duke Francis, and the marbles that decorated it lost or used elsewhere. Yet it has been possible, with the aid of an old drawing and of several fragments, to make a very successful reconstruction. And the important restorations in the Church of Santa Croce have been hastened; the stained glass window of the "Deposition from the Cross" attributed to Giovanni di Marco, has been replaced in the façade and the Castellani Chapel cleaned, giving us some hitherto unknown but very important frescoes that may be attributed to pupils of Giotto: the figures of the four evangelists and the doctors on the vaulting, and, on the walls, eight large narrative paintings with other smaller ones. Various restorations have also been made in Santo Stefano del Popolo, belonging to the Badia, which Dante mentions in his poem, but which is especially celebrated because Giovanni Boccaccio began to read the cantos of the "Divine Comedy" in public there.

Moreover, the Frescobaldi Palace has again acquired its ancient aspect; it is



Etruscan Tomb of the VI Century B. C., with long dromos. Recent excavations at Monte Maria near Rome.

famous for having offered the hospitality of its walls to Charles de Valois, who came to Florence in the name of Boniface VIII and whose labors brought about Dante's unmerited exile. It must, then, have been at the height of splendor in Dante's time; and, in fact, since the more recent plaster has been scraped off, the older and better preserved parts of the exterior walls may be seen with the outlines of the primitive windows. So that this palace, which stands at the corner of one of the



Florence: Baptismal font in San Giovanni, after its restoration.

most suggestive streets of old Florence, has again acquired the severe character of the XIII century just as Dante saw it. Nor has the Torre della Castagna, only a few steps from the house of the Alighieri and from Dante's parish church been neglected, nor the Torre degli Amidei, famous for the tragedy of the Buondelmonte from which arose the fratricidal struggle between Guelf and Ghibelline; nor the church of Santa Maria dei Ricci, celebrated for having been Dante's parish church, which freed from the disfiguring plaster has again taken on its primitive form, and contains the altar of the Portinari family with their coats of arms and two little bronze doors of the XIII century: these have each and all been restored.

ARCETRI, ROMENA, SANZODENZO

Not only Florence and Ravenna have again acquired a little of their characteristic XIII century aspect by means of the restoration of their most famous monuments, but, in many parts of Italy, all the buildings more or less directly connected with the most noteworthy events of Dante's life have been made the object of intelligent care. And so the Church of San Leonardo at Arcetri, an humble little country church built after the year 1000, and the famous castle at Romena, rich in historical memories, which stands on the right bank of the Arno, and at Sanzodenzio, the church that sheltered Dante and the Florentine exiles in 1302, have once more the appearance, the decorations, the life they had during that epoch. In the Province of Rome,



Florence: Frescoes of the Castellani Chapel in the Church of Santa Croce.

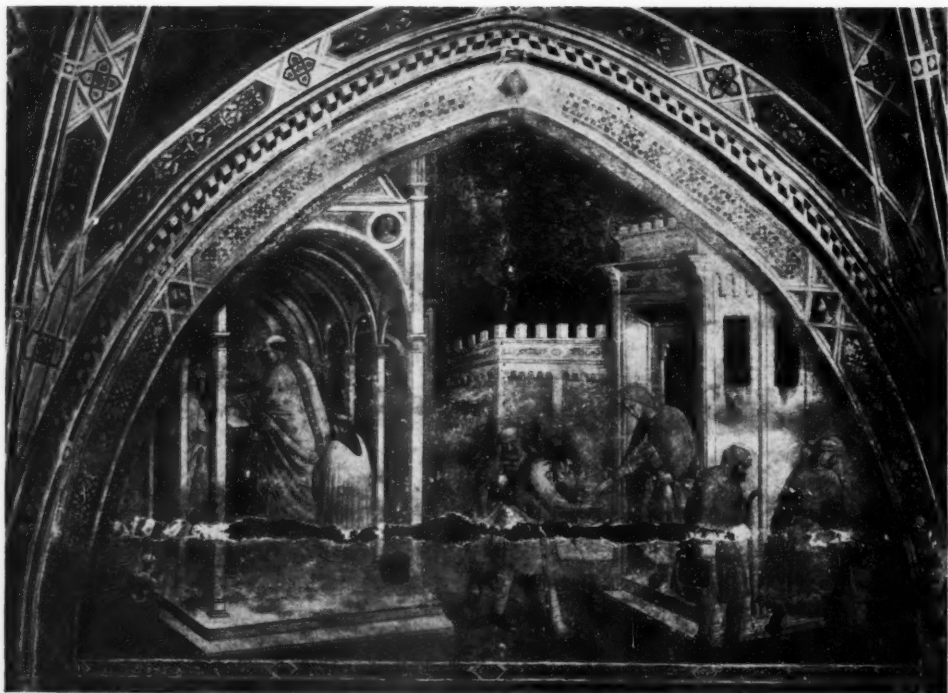
Anagni, the home and favorite residence of Boniface VIII possesses many vivid souvenirs of the age of Dante. Therefore the Cistercian Monastery with its large halls and decorative frescoes of the early XIV century, which must have been the palace of Boniface, has been restored, as well as the palace of the Caetani family, where the Pope submitted to the famous insult from Sciarra Colonna.

RESTITUTION BY AUSTRIA

The second great artistic event in Italy was the restitution of the objects from excavations and of the art treasures which Austria had seized and carried off at various times. It is necessary to

say at once that both Austria and Italy have conducted themselves in this affair with a tact and good taste worthy of cultured nations. Italy has insisted ever since 1859 and 1866 on her right to these artistic treasures, which Austria had already promised to give back many years ago. For example: the celebrated tapestries by Raphael belonging to the Gonzaga of Mantua, which were taken to Vienna in 1866 under oath to return them after war, have now come back to their original frames in the magnificent Mantuan Palace of the Gonzaga.

At the same time as these, the sumptuous robes worn by Napoleon I at his coronation as King of Italy, the tunic,



Florence: Frescoes of the Castellani Chapel in the Church of Santa Croce.

mantle, sceptre and decorations have returned to form part of the artistic patrimony of Italy, as well as the Byzantine reliquary of Cardinal Besarione, the famous painting of Pirano by Vivarini, the ivory casket from the Duomo at Pirano, archaeological material from Aquileia, illuminated codices taken from convents in the Trentino and the Alto Adige, six priceless musical codices that belonged to the Duomo at Trent, and 3200 objects excavated in the prehistoric necropolis of the Venezia Giulia.

The most valuable of these objects of art are perhaps the bronze medallions representing the Labors of Hercules, the work of Bonacolsi detto l'Antico (XV cent.); on one of them the hero is shown tearing the Nemean lion to

pieces and killing the hydra of Lerna. Yet the most priceless is the delicate bronze by Donatello, "Love breaking his bow," one of the masterpieces of the great Florentine sculptor of the Quattrocento, which was taken from the Ducal Palace at Modena. It would seem that this bronze symbolizes the Renaissance breaking the bonds of the Middle Ages.

However noteworthy the restitution of these objects may be, on account of their actual value and on account of the affection we feel for the memorials of our forefathers, their disappearance from the rich collections of Vienna does not mean impoverishment, for the Viennese museums and galleries still possess a very large number of masterpieces. Their restitution has served, instead, to



Rome: Three tombs excavated near the Basilica of Saint Sebastian.

solve every controversy with the government of Vienna and is an act of probity that stills the rancor of past years.

These exiles, that have returned to their native land after so many years, these last redeemed prisoners that have obtained their liberty—in a word, all these treasures of art are soon to be re-united at Rome in a splendid exposition in Palazzo Venezia. This exhibition will be the acknowledgment of our sacred right and of our fervid love for our artistic patrimonium.

ARCHAEOLOGICAL EXCAVATIONS AND DISCOVERIES

Moreover, the work done in the archaeological excavations and the discoveries made, have not been less important than in other years.

ROME

The demolition of Palazzo Caffarelli at Rome has made it possible to study more carefully the Temple of Jupiter Optimus Maximus on the Capitol. The southeast angle of the basement has been unearthed to a depth of over six meters; but all the other parts of the temple have disappeared, owing to the crumbling and falling of the tufa blocks. An interesting Jewish catacomb belonging to the lower class and dating from the II and III century of the Christian Era has been discovered beneath the Villa Torlonia on the via Nomentana. While on the via Salaria, the cemetery of Pamphilus has come to light, part of which had been visited in 1534. Especially notable is the discovery of two unexplored galleries,

ART AND ARCHAEOLOGY



Florence: Torre della Castagna after its restoration.

characterized by *loculi* in a perfect state of preservation and by small objects (ivory and crystal statuettes, lanterns and coins), which were used as signs to identify the tombs that had no inscriptions. The names of some priests, who, perhaps during the VIII or IX century visited the place and celebrated mass there, have been found carved on the sides of an altar.

But as if to bear witness yet another time to the love and respect felt for the great memorials of the antique beauty of Rome, the Fortuna Virilis, on the Piazza Bocca della Verità, the exquisite rectangular temple in the Foro Boario, has just been isolated and set free from the confusion of huts and hovels, that crowded around it.

Time has in some places corroded the delicate graceful profiles of the mouldings of this little Ionic temple, a marvelous jewel of Greco-Roman architecture, but it was far more damaged by the barbarous alterations made in it, when the Armenians used it as a hospital. However, after the work of demolition had been carried out, the basement, faced with travertine, came to light, and traces of stucco were found on the columns and exterior walls. And now this temple is to have its antique form once more from the roof down—the vestibule will be opened, the cella restored and the pavement raised to the level of the ancient floor.

While demolishing some modern pilasters inside the church, the remains appeared of IX century frescoes. They are paintings that date back to the beginning of the transformation of the temple into a church (Santa Maria Egiziaca), and are, therefore, exceedingly valuable and interesting.

ART AND ARCHAEOLOGY

OSTIA

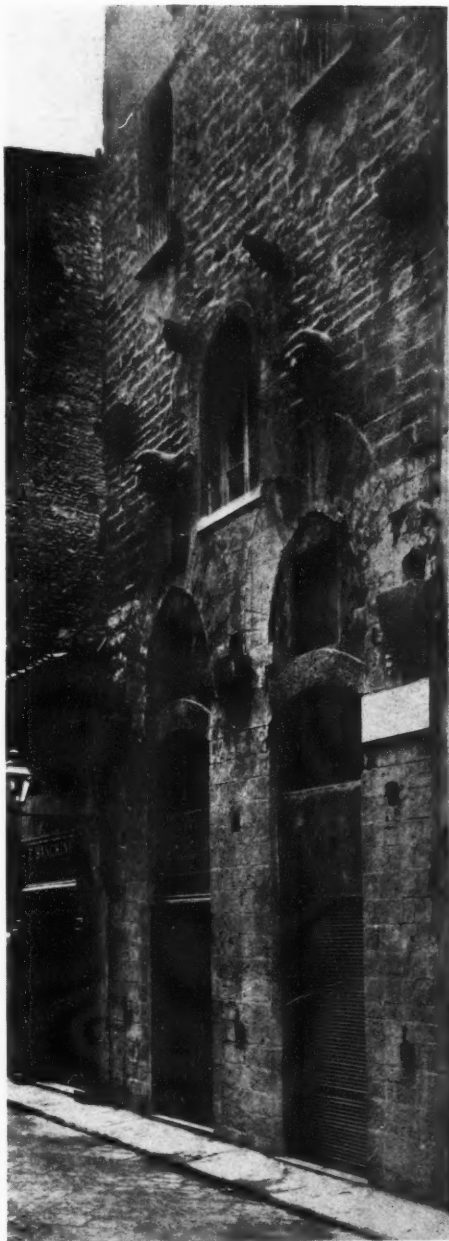
In the Roman Campagna it is always Ostia that has the first place for new and important discoveries. Besides the finding of large grain warehouses and a little V century Christian church, the excavations of the year 1921 brought to light some noteworthy sculptures, among which is a group of the Emperor Commodus and Crispina, represented as Mars and Venus, and also a graceful Amazon-Diana, which reproduces a Greek type of the IV century, of Praxiteles perhaps; the head is a portrait of a Roman princess of the Julio-Claudian dynasty. And the excavations now in progress within the area of the ancient forum promise to be rich in surprises. Considerable work has also been undertaken at Porto, which takes its name from Trajan's port. The hexagonal dock has been dredged and a wharf with mooring-rings for the vessels and warehouses for provisioning the antique capital have been found.

LANUVIUM

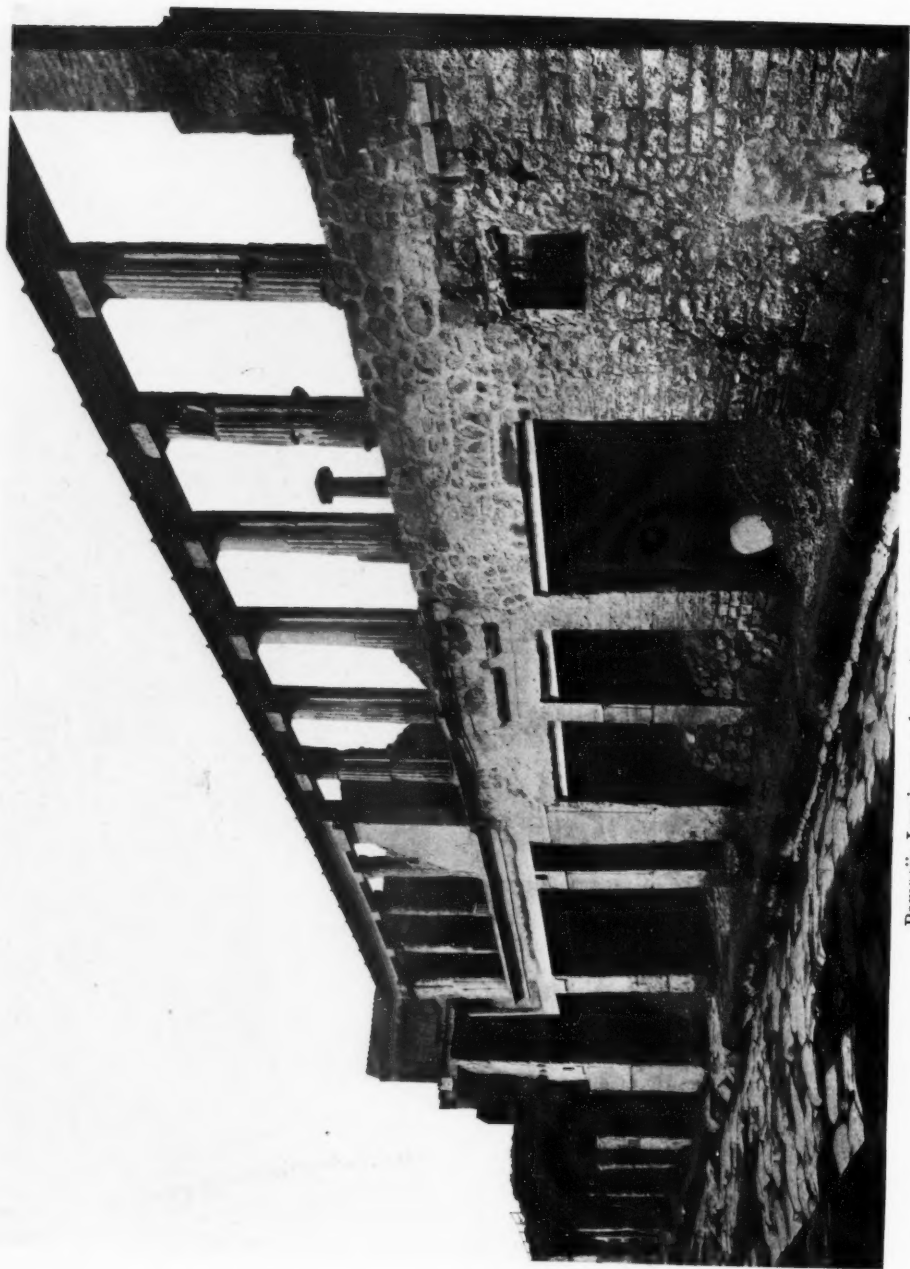
In ancient Lanuvium, the ruins of the Temple of Apollo with three cellae and a plan resembling that of the Temple of Apollo at Veio, but belonging to a somewhat later period (the V or the IV century B. C.), has been unearthed on the hill occupied by the Acropolis. Southern Italy is ever the fertile field of discoveries; the excavations have been continued in Sardinia, in Sicily and in Magna Graecia.

POMPEII

But our attention always turns to Pompeii, where the excavations in the via dell' Abbondanza show us an antique street with houses and shops almost intact after twenty centuries of death; for we may still see the roofs



Florence: Torre degli Amidei after its restoration.



Pompeii: Loggia on a house in via dell' Abbondanza.

ART AND ARCHAEOLOGY

projecting over the streets, and the entrance doors of the houses and shops still have bronze bosses to ornament them and iron bolts to close them. And political posters, announcing the programs of the Pompeian candidates are continually coming out on the fronts of these houses, as well as frescoes representing processions of divinities and scenes from real life. A laundry has also been discovered and three little houses in a good state of preservation with interesting frescoes. But more beautiful than all is the house of Giocondo Quartone with a vast triclinium frescoed with episodes from the "Iliad" and a wonderful garden with fountains, fish-ponds, marble groups, little temples, statues, arbors and jets of water in the most intricate fountains—all excavated and preserved with such love and intelligent care that they give us a vision of life which dissipates thousands of years of death.

NAPLES

And not far from Naples, on the via Appia Antica, accidental excavations have brought to light a very important group of antique sculpture—a heroic statue, representing a nude *ephebus* in the style of the *Hermes* of the school of Polycletus and some portrait statues of the Augustan Age.

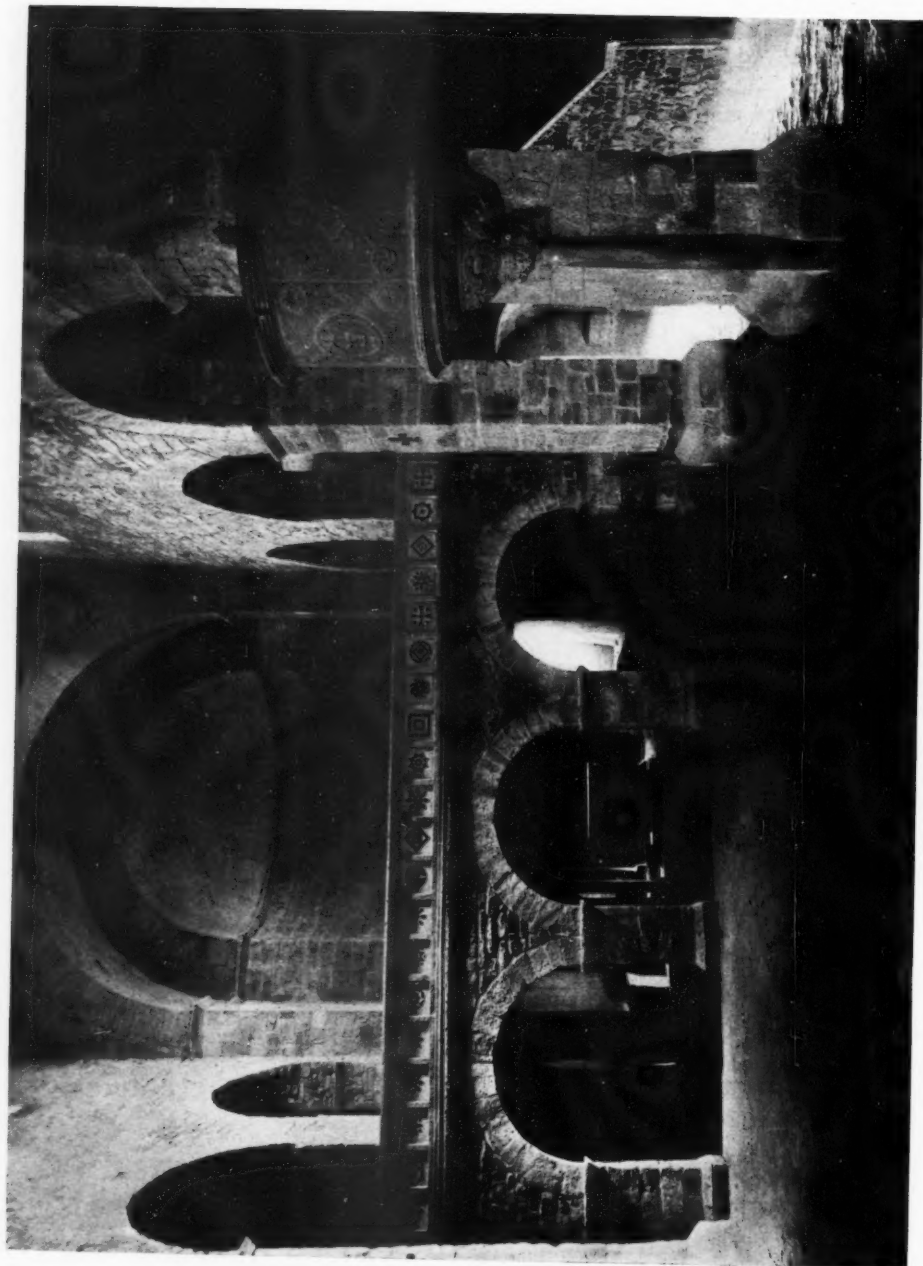
ROME

But two really important discoveries made at the very gates of Rome should be especially noted. Beneath the ancient Church of St. Sebastian on the via Appia near the well-known tomb of Cecilia Metella, the latest excavations have brought to light a Roman country-house with large rooms decorated with frescoes and many interesting tombs of various forms.

Christian tradition narrates that, when the persecution under Diocletian



Artemis of Ostia with portrait head of a Roman princess. Greek sculpture of the IV Century.



Sanzodanzo: Church of San Gaudensio.

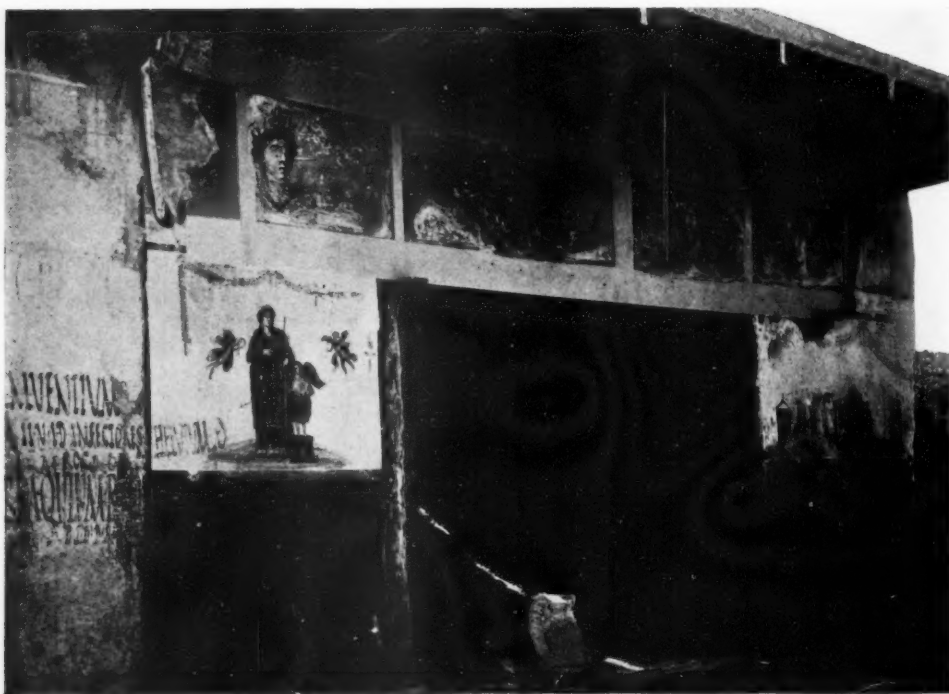


Bronze fire-standings by Alessandro Vittoria (beginning of the XVII Century). Restored by Austria.

raged, not only against the living, but also against the dead, the faithful removed the bodies of Saint Peter and Saint Paul to a place on the via Appia, called *ad catacumbas*, where the *Basilica Apostolorum* was afterwards erected, its name being changed later for that of the Church of Saint Sebastian in memory of the young officer martyred by Diocletian.

These extensive excavations, besides having brought to light inscriptions of the early Christians who visited the temporary tombs of the Apostles Peter and Paul, have also disclosed fourteen meters of archaeological strata that cover almost three centuries of history—that is to say tombs of the IV and V and VI centuries A. D. in

addition to the ruins of the Roman villa. These sepulchres have pictorial decorations and bas-reliefs in a marvelous state of preservation as they are not even darkened or ever so slightly peeled. Many reasons make it seem probable that these are pagan tombs; and the photograph shows three of the most ancient. If these excavations bring us down to the last centuries of the Roman Empire, others, not less interesting, though barely commenced on the hill of Monte Mario to the north of Rome, would seem to date back to the very beginnings of Rome. It is not yet possible to determine with exactitude if a pre-historic village stood there on the height—as appears probable from the archaeological material



Pompeii: Front of a shop with frescoes and a balcony.

already found (chiselled flint and characteristic pottery) but it may be said, for the present at least, that an Etruscan *pagus* of the VI century B. C., perhaps, existed there. A *dromos* tomb has been found in fact, proving the existence of an Etruscan village, which may have lasted until the earliest

Roman period. And the excavations now in progress will certainly tell us a little of its life and history. Thus, archaeology has again last year served the history of Rome by illustrating both its origins and its decadence.

Rome, Italy.

TO A COIN OF ATHENS

To start, to wonder, yes, to love—
How cans't thou move me, tiny Disk?
What power is thine that wakes to life,
The hidden, the unborn?

So small—yet in thine image old,
Of Athene and Her Owl and Olive,
Bearest thou witness, little Coin,
To Her by whose deathless power,
Is wrested from the Unknown Dark,
The ore of human thought—
The rarest thing yet indispensable,
That makes Man's world!

GRACE W. NELSON.

LAST SERVICE AT ST. SOPHIA

By GEORGE HORTON

American Consul General in Smyrna

IT IS a significant fact that the folk songs for years preceding the fall of Constantinople were pessimistic, but that immediately after the occupation of the city by the Turks in 1453 they began to be more cheerful and to predict the reoccupation of the city by the Greeks, and that this belief of the restoration of the Byzantine Empire has prevailed among that race down to the present day. There is no Greek peasant anywhere in the world, no matter how ignorant, who is not familiar with the old prophesy, "When the Greeks have again a King Constantine and a Queen Sophia, they will enter into Constantinople."

The walls of Constantinople were battered down in several places by huge cannon molded by one Orban a Hungarian at Adrianople. He had been in the service of the Emperor, but deserted and went over to Mohamet II, for better pay. The last Byzantine Emperor, Constantine Paleologos, died fighting at the head of his feeble garrison, after the Turks had broken into the town. He had refused proposals to escape from the city, while there was yet time. Lamartine says of him that "History has not as yet given sufficient attention to this great man; truth demands that he should be lifted up in glory all the more as he was abased and betrayed by fortune."

The poem which follows is founded on one of the oldest folk songs, prophesying the reoccupation of the city by the Greeks. According to legend, the last Christian service in St. Sophia, before the entry of the Turks, was interrupted at the singing of the so-

called "Cherubic Anthem," and the next service will begin where the last one left off, and finish it.

This service was probably on the evening before the entry of the Turks. As for the exact spot where Sultan Mohamet II passed into the town:

"About the hour of noon Sultan Mohamet, surrounded by his Viziers, his pashas and his guards, rode through the breach at the gate of St. Romanos into the city which he had conquered. He alighted at the church of St. Sophia." (Creasy's History of the Ottoman Turks, Vol. 1, p. 135) and, "When the Sultan himself passed in triumph through the gate of St. Romanos," Gibbon. The object of this strong and intelligent man in proceeding immediately to the church of St. Sophia, and taking possession of it, was officially to demonstrate the triumph of Mohammedanism over Christianity. This fact is well understood to-day, and it is the fear of offending Mohammedans which prevents its restoration to the Christians.

The gradual dissolution of the Ottoman Empire, which has been going on for many years, is an infallible proof of the greater vitality of Christian principles and civilization. No matter how corrupt and enslaved a Christian people may become, the teachings of Christ will uplift and save it in the long run.

PARAPHRASE OF OLD FOLK SONG.

In the Church of the Heavenly Wisdom, in Christianity's Temple and home,
They were chanting the mystical Anthem of the Saints
and the High Cherubim,
And the sound of the singing resounded to the lofty
and resonant dome,
While the priests swung the glittering censurs till the
temple was fragrant and dim.

ART AND ARCHAEOLOGY

God was ringing the bells of Heaven while the bells of
the temple rang.

They were sixty and two in number, with a deacon and
priest for each one;

'Twas the Patriarch led the singing and the King at
his left hand sang,

And the very columns were trembling before that
great singing was done.

Then an Archangel cried out of Heaven and said to the
singers, "Be still,

Cease chanting the Cherubic Anthem, put the Host and
the Symbols away,

And blow out the candles, Ye Fathers, for this is the
heavenly will,

That Christ should be thrust from his dwelling, and the
Turk in the city hold sway.

Only cry out to distant Frankland for three vessels
from over the sea,

One each for the Cross and the Bible, to bear them to
Christian lands,

And one for our Holy Table, the goodliest ship of the
three,

To save if from desecration and pollution of infidel
hands."

(Interruption of Folk Song.)

II

The great cannon made
By the Hun renegade
Like a fierce beast of prey
Growled on day by day
And the Sultan's dire Horde
Crept close as it roared,
Till at last they broke in;

Then Christ's true Paladin,
Paleologos the King,
With his leal knights and few
Faced that hideous crew,
He stood staunch in that ring
Of blood-thirsting steel
With his few knights and leal
And fought on till he died.

So Christ's hero and saint
In extremity tried
Left a name without taint,
And the crown that he won,
The great glory of him,
Is as bright as the sun
And shall never grow dim.

For his pale, deathless brow
This, my poor garland, now;
But some day there will spring
From the race of the king
Some bard thrilled with the fire
Of the old Grecian choir;

Some late son of that throng
Who'll triumphantly know
How to weave him a crown
Of immortal renown
From the roses of song
That on Helicon blow.

The fierce Sultan rode through
The Romanos Capou
And Christ's temple became
The world's byword and shame
And a sign from that hour
Of the Antichrist's power.

III

Over earth's fairest regions the foul Octopod
Threw its hideous tentacles, dripping with tears,
With its heart and its beak in the Temple of God,
And strangled their life through the desolate years.

And he fed on the honor of virgins; his beak
With the blood of slain babies dripped horribly red;
He butchered by millions Armenian and Greek,
Till all Europe stank with the massacred dead.

But in Heaven sits waiting the wise, patient Christ,
And a thousand years unto Him are but a day,
For He knows, when the sorrow and shame have sufficed,
That Justice will conquer and Right come to stay.

When the Patriarch hanged in his robes, and the choir
Of the massacred babes begin sweetly to sing
Till the Cherubic Hymn spreads through Heaven like fire,
Then the bells up in Heaven will joyfully ring,

And again will the bells of St. Wisdom give voice
To a jubilant clamor beneath the great dome
Shouting out to His people: "Be glad and rejoice
Christ has come back again to His temple and home."

Oh, the years they are weary, the years they are long,
Yet this is my prayer and this hope I hold dear:
When St. Sophia's bells and the Cherubic Song
Ring out once again, may I be there to hear!

IV

(Resumption and end of old Folk Song.)

The Mother of Christ lamented, but the Archangel's
voice was heard:

"Give not way to despair, Holy Mother, nor permit
that the eyes divine

Should be bitter with too much weeping; after ages of
hope deferred,

And after long years of sorrow, all this shall again be
Thine!"

Smyrna, Asia-Minor.

OLD MEMORIES OF ASSOS

To F. H. B.

By WILLIAM CRANSTON LAWTON

Yes, Frank, 'tis forty years ago!
Does Ida's crest of lingering snow
On all the Troad yet look down?
Does the steep cliff of Assos frown
Across the widening strait, to where
—So close, thro' that dry cloudless air—
The peaks of Lepethymnos rise
Against the purple Lesbian skies?
—They change not: we wax old and grey.

There glides your "Dorian" on her way
Down Danube to strange Orient seas.
Past Sofia's domes and spires she flees,
Thro' Dardanelles she flits as shy
As if she knew that Fate was nigh,
Then, doubling Lecton, finds her way
Toward the deep Adramyttian bay,
To grate her keel with gentle shock
Beneath the beetling Assian rock,
—Uncanny then and perilous,
Since so familiar grown to us.
Thence to how many Hellenic shores!

How poor our ventures matched with yours,
From years before, O Pioneer,
Down to this princely Fortieth year.
Yet let me glimpse those feverish days,
Softened thro' Memory's golden haze.

Boldly the Troad we have crost,
Tho' at each turn the road we lost,
Unless we followed day by day
Some caravan upon the way.

Footsore at sunset winding down
Into a little Turkish town,
From the rude minaret high in air
We heard the muezzin's call to prayer;
With Hellene, Jew, and Mussulman
Quaffed coffee in the little khan;
Then, without thought of watch or ward.
Upon the bare boards rough and hard
Of some old caravanserai,

Three in one blanket wrapped, we'd lie
All dreamless, till the Eastern sky
Turned red; then blithe upon the way!

Three rainy days we made our stay
Where thro' the last few straggling pines
The wind from Ida's ice-cap whines.
Thrice daily in a ring we sat
On the chill ground, without a mat,
And dipped together in the pot;
Most thankful that the soup was hot!
Dangling their legs from each hard cot,
Our rough Rumelian hosts would wait,
Jesting with us the while we ate,
Tho' hardly one of them could speak
More than the words of barbarous Greek.
Rude loggers, wintering in that glen:
True sports—good fellows—gentlemen!

What should we fear? 'twas fun no end:
And danger is the young man's friend.
We'd heard the Adramyttian shore
Was lined with pirate-nests galore,
And in each khan some brigand's eyes
Seemed scanning us with keen surmise,
—But horseless shabby tramps were not
Quite worth his powder and his shot.
So, footsore, empty-handed—then
To you we straggled back again!

—At Christmas-time of '81,
With Ramsay, Stillman, Appleton,
Thro' such bright sunny days as this
We'd linger on the Acropolis,
The Pnyx, or Areopagus,
And with no thought of time, discuss
The meaning of each sculptured block,
Rude wall, or rough-hewn living rock:
—And, glancing thence askant, would spy
A hesitating passerby,
Wistful to share our English chat,
Shyly half doff to us his hat:
A chubby red-cheeked youth, between
Two lesser lads:—Prince Constantine!

ART AND ARCHAEOLOGY

Now, all these types, Frank,—please agree
 You knew them better far than we,—
 Serb, Hellene, and Bulgarian,
 Albanian, Turk, Rumanian,
 Were all good fellows—in the main:
 (Tho' Bulgar, Serb, or honest Turk,
 You'd pick to do a stiff day's work,
 While Jew, Armenian and Greek
 By traffic easier fortunes seek.)
 —And will good fellows prove again,
 When monarchs flee and war-lords wane.

Surely, not yet had Constantine
 Dreamed of his Hohenzollern queen;
 Not yet, aping his chief afar,
 Had Ferdinand been dubbed a Czar:
 Nor upon Serbia's throne was set
 A monarch who could quite forget
 The rights of sad ghosts who had been
 But yesterday his king and queen!
 —Yet these shall pass, the peoples stay:
 Lovable children, in their way:
 Too fond of fighting? more of noise:
 Much like the old New England boys.

NOTE.—The first American expedition to Greek lands was sent out to Assos, in N. W. Asia Minor, in the spring of 1881. The preliminary survey had been made by two young Americans, the late Joseph T. Clarke and Mr. Francis H. Bacon of Boston, in their yacht "Dorian" and they also spent three years ('81-'83) on the excavation of Assos. Mr. Bacon has just (1921) completed, at his own expense, the sumptuous publication of the Final Report, on the important archaeological and artistic discoveries. See ART AND ARCHAEOLOGY, XII, No. 1 (July, 1921).

The present writer was one of several amateur assistants, in '81 only, and served in some sort as Greek interpreter, when not traveling, or invalided at Dardanelles, Mitylene, etc.

(ENVOI)

Here on my desk a "Baba knife,"
 Your present, lies: in all its life
 Used but to slit a magazine.
 The workmanship is "Damascene."
 But Baba stands where once the waves
 Roared in Homeric Lector's caves;
 Where Paul misliked to pass, by sea,
 So cut across, like you or me,
 From Troy to Assos overland.
 And there the armorer's cunning hand,
 That shaped this haft with gold inlaid,
 Traced Arabic upon the blade;
 —My name, he said.

By it is laid
 The carved stone leaf that Richard Bohn
 Had sawn for me at Pergamon
 From a Corinthian column.

There
 Is all I have to . . . that's not fair!
 Nor is it even near the truth;
 For I have—you, and our Lost Youth.

Christmas, 1921.

THE AEGEAN

Blue Aegean, blue Aegean!
 Classic sea of radiant smiles,
 Where the sun in rose-gold beauty
 Bends at evening o'er the isles
 Painted purple, or at morning
 Lifts the mist from small white towns,
 Where there glows ideal Beauty,—
 Quite forgotten are the frowns
 Which at moments darkened o'er thee.
 Thine exquisite loveliness
 Dwells among the heart's best treasures,
 With the choice gold we possess.

In thy blue I dip my dream-web,
 And I feel, clasped in my own,
 Hands that met mine by thy waters
 In the days forever gone,
 Yet forever growing dearer.
 Hail, Aegean, Hellas' sea,
 Bearing island bridges westward!
 East and West alike share thee.

Hail, fair Hellas! Live to all time,
 Bright and comely, Queen of thought!
 From the far Hesperian country
 Take barbarian's praise unsought.

By FLORENCE MARY BENNETT.

NOTES FROM THE NEW YORK GALLERIES

By HELEN COMSTOCK

Reid's "Moonlight Motifs from the Garden of the Gods" at the Milch Galleries

Since Robert Reid has not exhibited in New York for some time, more than usual interest was attached to his "Moonlight Motifs from the Garden of the Gods" which were shown at the Milch Galleries during the first of April. In the days when one of the events of the season was an exhibition by "The Ten," the group of artists who included Chase and Weir and Twachtman, Reid made a place for himself in the memory of art lovers as one of their number. Consequently his return to New York after a long absence in the West brought many old friends to see the paintings, which rumor said were entirely different from anything the artist had ever done.

They were different, and furthermore, they were unlike anything anyone else has done. The idea which inspired him was original and difficult of execution. It was to paint a series of night scenes in the Garden of the Gods which should be something more than photographic impressions. Rather, he desired to interpret the very spirit of the place. Because he himself felt in those vast solitudes a brooding presence, because, in the moonlight, half suggested forms became visible which might well be those of the gods themselves, his desire was to give form to these imaginings, and paint the garden as it appeared to an artist. His painting, "The Spirit of the Garden," is typical of all the rest. It shows a vast rock, its garish red turned amethyst and violet under the moon, from which a gigantic figure is emerging. Its outlines are only vaguely suggested, so that at a casual glance it might seem no more than the natural conformation of the cliff. There is dignity and majesty in this figure. Perhaps the chief power of the picture lies in the fact that the artist has not carried his interpretative mood too far—he has suggested just enough and leaves the rest to the imagination. That is evident in all of the series. One, which he calls "The Frozen Wave," in which the great rock seems to be fluidity suddenly congealed, might easily have become strained in its effort to convey this impression. But the artist has known well where to draw the line between poetic imagery and fact.

Seen as a group, these pictures have increased effectiveness because of their similarity in color. Although in one the silver light of the moon dominates, in another, violet, and in still another a rosy warmth persists in spite of the shadows of night, still they are alike in color and bear much the same relation to each other as a musician's variations on a single theme.

Younger American Painters at the Galerie Intime

Paintings by a group of twelve of the younger American painters were shown recently at the Galerie Intime. The exhibition included a pleasing variety of subject matter and also displayed great difference in spirit and viewpoint. The sombre note is uppermost in Eugene Higgins' painting of anxious watchers by a sick-bed, and in his strongly designed "Unfortunate Bather," in which two men are carrying a drowned body. In contrast is the cheerful activity on the fishing boats, which is Lars Hoftrup's subject in "The Harbor." "The Wreck of the Thistlemore" by Ross Moffett is dramatic in spirit, and though the ship itself is no more than a gray shadow on the horizon, the artist has given us a more interesting picture of the event by centering his emphasis on a black horse that pulls the life-boat towards the shore.

Sandor Bernath's group of water colors includes two New York pictures that are unique. They show the tall buildings of the city through a screen of cables on Brooklyn Bridge—a difficult subject, which the artist has handled with skill. His work shows that he works swiftly, making his first stroke express finality.

Eliot Clark's "Mountain Mosaic" is a symphony in blue, and William Sanger's two landscapes have ingratiating color. Karl Larsson's "East River" has a strength of composition which makes it unusually compelling. It shows an appreciation of the effect of a slightly hazy atmosphere on the color of its bridges and boats.

Casilear Cole's "Portrait of Sophie" and a woman's head called simply "Portrait" are quiet and dignified. They are the kind of pictures to be lived with. Sidney Dickenson's portrait of a man is keen and sympathetic. Gordon Stevenson's "Elizabeth Moffett" is vivid and full of life, and Raymond Neilson's portrait of a young woman in evening dress charmingly animated.



"MELTING SNOW." By Victor Charreton, Dudensing Galleries.

Victor Charreton at the Dudensing Galleries

To one who is familiar with the work of Victor Charreton, the very mention of his name will suggest a memory of brilliant and luminous color. His recent landscapes, painted in his favorite countryside of Auvergne, were shown at the Dudensing Galleries during the whole of last month.

Charreton is the kind of painter who adds joy to life. His canvases sing with color and glow with light. Every picture is a poem. One forgets methods and technique in looking at his golden autumn trees or fresh greens of spring. And yet if one looks deeply into the processes by which all this beauty and poetry is achieved, one sees that his art bears the closest of analysis. He is master of a thorough and vigorous draughtsmanship. He may be supremely interested in the glowing red and yellow leaves that tip a branch and seem to burn there like a flame, and yet he never forgets the structure of the tree underneath, nor slights its form. Those who have watched him work say that it is absorbing to see the way in which he first draws in the outlines, the skeleton of his composition. To this firm foundation he adds his pigment. Applying it with a knife in small patches, he builds up, like a mosaic, a picture in which all the finest gradations in tone, from subtle, quiet shadow to radiant hues touched with sunlight, have their well-ordered place.

Although one more frequently associates the name of Charreton with rich color and striking contrast of tone, one of his most beautiful canvases in this recent exhibition was "Morning Mists," a mountainside whose fresh coloring had been dimmed to subdued opalescence by an enveloping haze. Another of his strongest pictures was a snow scene—a subject which the artist handles with particular strength. In "Melting Snow" the power and vigor of his drawing come into evidence. Out of the light and dark of the low houses and their snow covered roofs he has created a design of striking originality as well as satisfying balance and harmony.



"SANTA MARGHERITA, LIGURI." By Ruston Vicaji, Ehrich Galleries.

Ruston Vicaji Exhibition at the Ehrich Galleries

Ruston Vicaji, an English artist, was introduced to New York in a series of water colors at the Ehrich Galleries during the latter part of April. His pictures are to be found in the Walker Gallery in Liverpool and the Royal Institute, London, and he has frequently exhibited with the British Water Color Society. A few years ago he was in this country, and, during a visit to California, made a number of water colors which were later shown in Chicago.

His subjects in the recent exhibition were all European—the Alps, Spain, London, and chiefly Italy, having inspired him with their appealing beauty. His pictures are full of the glowing warmth of the South, and his color is softly brilliant, radiant and luminous. There is a fine effect of distance in his Venetian scenes, in which the dark sails of the fishing boats serve as a foil for the ethereal gleam of distant towers and palaces. One especially is interesting in composition, in which a slanting sail and a leaning palm tree, inclining toward each other like the two sides of a triangle, form a natural frame for the vista of clustered white walls and distant mountain.

Perhaps the chief charm of the old Alpine and Italian villages for the painter lies in the fact that the very passage of time has unified man's handiwork with Nature's, so that these houses clinging to the mountain slopes seem a very part of them. Mr. Vicaji has responded keenly to this impression, evident in his painting of an old Roman aqueduct. Its arches, spanning a valley, seem an integral part of the two hills it connects so gracefully.

Among other subjects by Mr. Vicaji were a blue-toned glimpse of the Tower Bridge, London, and several poetic woodland scenes.



Courtesy of Bachrach.

"MAN TRIUMPHANT." By David Edstrom, Sculptor.

An inspired modern treatment of the Laocoön motive—three men in combat with a serpent. Here we, however, have man triumphing over the forces of nature. On the reliefs encircling the base the functions through which Man Triumphs are depicted. On the first relief, play and athletics accentuate the physical functions. Figures showing scientific activities fill a second relief. The third relief glorifies the rhythmic or aesthetic functions of life—Art, Music and Poetry. The fourth relief emphasizes religious activities. Fronting each relief is a heroic figure symbolizing respectively, "Thou must," "I must," "I aspire," and "I am." The reliefs of the reproduction present the religious side of man's triumphant activities.

CURRENT NOTES AND COMMENTS

David Edstrom's Great Sculpture, "Man Triumphant"

It hardly matters where a great artist was born, what his antecedents were, or how he has come to be himself. That he is himself, and here among us in the flesh, is enough.

David Edstrom is a conspicuous figure wherever he appears. For the four months of his sojourn in Washington his studio has been the resort of thinking people. In his language and in his art he expresses original thought with great vigor and breadth, with a fearlessness that is enviable and admirable—a fearlessness that is acquired as genius struggles for a life-time with this world's stupidity.

There is potent poetry and profound philosophy in the symbolism of his latest great work, a colossal composition entitled "Man Triumphant." There is indestructible idealism in the conception of the three heroic male figures, modelled with unerring knowledge of form and authoritative firmness of touch, which contradicts the pessimism of the antique group which it somewhat resembles, The Laocoön. Here, the genius of the human spirit overcomes the evil of the world's materialism, whereas in the older work, evil wrought the destruction of the father and his offspring.

Edstrom is known already to the readers of this magazine, and this latest work, which is the center of interest at the present moment in Washington, is the only creation of the sculptor which has not become familiar to the public through exhibitions and through the press.

ART AND ARCHAEOLOGY has the pleasure of reproducing a photograph of this noble work of art for the benefit of its readers.

MARIETTA MINNIGERODE ANDREWS.

A Princely Gift

Doubtless the most thrilling event in the long and honorable history of classical scholarship in America is the presentation of the Gennadius Library to the American School of Classical Studies in Athens, as described in this issue of ART AND ARCHAEOLOGY. The Library is to bear the name of Dr. Gennadius' father, George Gennadius, the distinguished Greek patriot and writer, and represents over a half century of careful and scholarly collecting. It is now housed in Dr. Gennadius' London residence and is recognized by scholars as doubtless the most complete collection in existence of works within the field of Greek scholarship. Its mere material value has been appraised as in the neighborhood of a quarter of a million dollars, but its value as an intellectual and spiritual possession to all lovers of Hellenism is beyond computation. Those of us who have been connected with the School realize how tremendously it will broaden the ideals and scope of an institution that has already contributed so largely to classical scholarship in America. Thus far its work has been primarily to give training and inspiration to American men and women engaged in the study and teaching of Greek in American Universities. When this Library is installed, however, as the most conspicuous part of the plant of the American School, it will become the resort for students of Hellenism from all parts of the world, and the School will enter upon a new era, the ultimate and legitimate trend of which is ever enlarging usefulness and ever increasing prestige. The many ties that unite Greece and America will also be strengthened and its influence will permeate our whole educational system.

Dr. Gennadius was born in Athens in 1844 and is of an illustrious Epirote family. He entered the Greek diplomatic service in 1871 and after representing his country in various capacities, became Minister to Great Britain in 1885, which post he has held since that time with the exception of two or three important missions to other countries. He first came to the United States in 1888 on a special mission. He was a Greek delegate at the Peace Conferences after the first and second Balkan wars in 1912 and 1913. Having long passed the age limit fixed by law, he retired after the Armistice of 1918 as the Dean of the Greek Diplomatic Service, the Greek Government conferring on him the title of Envoy Extraordinary and Minister Plenipotentiary of the first class, and the Grand Cross of the Georgian Order of Greece. He has received many decorations and degrees, among them the D. C. L. of Oxford University, the LL. D. of both Cambridge and St. Andrew's Universities. He is a member of the British Royal Society of Literature, of the Dilettante Society of London, of the Archaeological Society of Athens, and of the Hellenic Philological Syllogos, Constantinople. When the gift of his library to the School at Athens was announced at the meeting of the Washington Archaeological Society on the 22nd of April, the Trustees elected Dr. and Mme. Gennadius honorary life members of the Society in recognition of this munificent contribution to American and world scholarship.

The Archaeological Society will gratefully cherish the memory that it was genial association with its members in the Capital City and mutual devotion to Greek ideals that fostered Dr. Gennadius' interest in the work of the Archaeological Institute of America and the American School at Athens, and suggested the thought of making the School the permanent repository of this precious collection, to be a κτήμα ἐς αἰεὶ for the cultivation of international relationships and the promotion of Hellenism throughout the world.

M. C.

The College Art Association of America

The eleventh annual meeting of the College Art Association of America was held at the new School of Fine Arts at the University of Pennsylvania, Philadelphia, on April 13-15. The meeting was one of the best the Association has ever had. The visits to the different collections were especially interesting and instructive. Every one learned much from the visits to Dr. Barnes' collection of modern pictures, to Mr. Braun's collection of old American masters, and to the Widener collection, where several new important masterpieces were exhibited. Especially enjoyable was the evening spent at the house of Mr. John Frederick Lewis, who gave a brilliant talk on his Persian and East Indian prints, which rival any in the Metropolitan or Boston museums. Miss Violet Oakley read an important paper and invited the members to her studio for a personal inspection of "The Holy Experiment." The talk on Philadelphia City Planning by Mr. Andrew W. Crawford and the visit to the new art museum and the development of the surrounding grounds under the guidance of Chairman Price opened the eyes of the members to the great things that Philadelphia is doing for art. More than \$15,000,000 is being expended on this beautifying of Philadelphia.

The papers read were of a very high order and several of them will appear in *The Art Bulletin*. They were as follows: "Required Art Appreciation Courses for Colleges and the Acceptance of High School Credits in Art Work," by Eunice A. Perine, New York State College for Teachers; "Report of the Paris Congress on Art," by Edith R. Abbot, Metropolitan Museum; "An Art Service Bureau," by Holmes Smith, Washington University; "Oriental Art," by Langdon Warner, Pennsylvania Art Museum; "Modern American Illustration," by Thornton Oakley, Philadelphia; "Newport as an Art Center," by Stephen B. Luce, Boston; "The book on The Significance of Art which is being issued by the American Institute of Architects," by C. C. Zantlinger, Philadelphia; "The Rider on the White Horse," by G. G. King, Bryn Mawr College; "The Johnson Collection," by Hamilton Bell, Curator; "The Minor Architecture of France," by George Howe, Philadelphia; "Side Lights on Methods," by Richard F. Bach, Metropolitan Museum; "Breughel's Art," by Arthur Edwin Bye, Pennsylvania Museum; "Giotto at Padua: A study of his Frescoes in the Arena Chapel," by Charles T. Carruth, Boston; "Mediaeval Letters," by Alfred M. Brooks, Indiana University; "New Photographs of Sculpture," by Clarence Kennedy, Smith College; "Christus Crucifer," by C. R. Morey, Princeton University; "Daumier," by Duncan Phillips, Washington; "Refinements in Greek Sculpture," by Wilbur Cross, University of Michigan; "Antiques," by Homer Keyes, Boston.

Professor David M. Robinson of the Johns Hopkins University was re-elected president; Professor Paul Sachs of Harvard, vice-president, and Professor John Shapley of Brown University secretary-treasurer.

D. M. R.

The Arts Club of Washington

At the Annual Meeting of the Arts Club of Washington, April 27, the following officers were elected for the ensuing year: Henry K. Bush-Brown, President; George W. Johnston, Vice-President; Warren N. Akers, Corresponding Secretary; George H. Dawson, Recording Secretary; and R. L. Neuhauser, Treasurer.

Exhibitions at the Arts Club in recent weeks have been the fine portraits and still life studies by Catharine C. Critcher; landscapes and marine views by Mrs. George Maynard Minor, President General of the D. A. R.; and paintings by Lucien Powell, Mrs. Minnigerode Andrews, Lesley Jackson and Hattie E. Burdette.

The Art and Archaeology League of Washington

The League membership, which now numbers over 200, is so rapidly increasing that it is proposed to open Club Rooms in the fall, when an extended series of lectures, plays, musicales, and picture exhibitions will be offered. The location of the new club rooms has not yet been decided, though several possible centers are being considered. The headquarters of the League are at present in the Octagon, in the offices of ART AND ARCHAEOLOGY. The League was founded by Dr. Mitchell Carroll in 1914, and is now the extension department of the Archaeological Society of Washington.

BOOK CRITIQUES

The Art of Illustration, by Edmund J. Sullivan. New York, Charles Scribner's Sons. \$8.50. Universal Art Series. Edited by Frederick Marriott.

It is impossible to do justice in a short review to this full and comprehensive work on illustration by Edmund J. Sullivan, a distinguished English illustrator himself, so well qualified to write on the subject.

The definition he uses "Art—an outward and visible sign of inward and spiritual grace," as he says, is not limited to the outward sign and the inward grace has been much neglected in the recent pursuit. The beautiful art of illustration has changed utterly from the old days, when pencil and pen and ink drawings, line and wood engravings were used. Craftsmanship can be learned and is taught, but its employment is a spiritual matter peculiar to the artist, whose language it is, his means of expression and not his aim.

Most of the drawings in this sumptuous book are engraved on wood and very sympathetically interpreted. Mr. Sullivan says the old masters in the art, A. Boyd Houghton, Sandys, Keene, the school of domestic illustrators of the sixties, found the world they lived in was good enough for them and no art too good or high, to express their view of it. There was a healthy and simple relish about the way they took life, "So that the affectations and languors of the eighties and the decadence that marked the nineties, form a strange sequel to so full-blooded a parentage."

The chapter devoted to Sandys and Houghton is particularly interesting, the latter's illustrations to the "Arabian Nights," "Don Quixote," "Nursery Rhymes" and the "American Sketches" are most remarkable in their humor, pathos and character drawing, often supplying what the story itself has failed to convey. "His love of children, of the healthy beauty of woman, of youth and old age, his delight in fantastic character, his joy in the jolly rotundity of a man in a train, of the Emperor of China, or of Sancho Panza, no less than in the leanness of Don Quixote, point to a full enjoyment of the passing show, in which his sympathies gave him an actual part, rather than made him a detached spectator."

Phil May, Blake and Beardsley, one scarcely thinks of associating them, except that they are English, are entertainingly discussed. Phil May was gregarious and concrete in his appreciation of his kind, loving men and women, where Blake was a solitary and abstracted soul. Blake was a moralist, while Phil May might be said to be none at all and yet May in a certain sense was Blake's ideal man. "An injury to

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Blake was resented passionately, though forgiveness was the central tenet of his creed; with May it was allowed to run off like water from a duck." Blake was always neglected and poor, May was even too much run after . . . He made a good income, but was too easily generous and was always hard up. Blake made next to nothing, yet was probably never in debt . . . Blake was never the public idol that May was, his work was never spread broadcast, yet every rare scrap that he did is now ticketed and catalogued; while May's lavish and popular output has now dwindled by wastage of Time into a scarcity that before long may match that of Blake, though the original drawings, of course, remain."

The noticeable thing in Phil May's work is how much of value he put into it by the process of leaving out.

Beside these, there is intimate knowledge and discussion of Dürer, Holbein, Doré, Menzel and Millais. The book gives very practical and valuable suggestions to the illustrators, of methods, materials, and models, beside being delightful and readable, on the history of the subject and the great names in the Art. It is the sort of book into which one can dip any place and be absorbed and entertained.

HELEN WRIGHT.

Courbet and his Caricaturists. Courbet selon les Caricatures et les Images, par Charles Leger. F. Rosenberg, editeur, Paris.

This is a collection of caricatures on the artist Courbet and his art by the most famous caricaturists of his day. In a preface, written by M. Duret, the full significance of the work is explained and the important part the caricaturists played in Courbet's time when the annual Salon was the sole means of publicity for artists, the only one which kept the public informed as to their tendencies and development. Courbet, like all original geniuses, was a fertile subject for caricature and there was hardly one aspect or specimen of his work which did not come under its lash.

It was not in portraiture that he showed his most brilliant qualities. The unconscious eloquence and instinctive insight that lend such splendor to his landscape subjects was lacking when he was confronted with humans. He only perceived the hard physical facts and was pitiless in their portrayal, indeed often unduly emphatic. His portrait of his father is a notable exception and his self-portraits display an idealism that gives the exact measure of his own self-esteem. "Courbet sans courbettes" becomes a realist without realism. Cham shows us Victor Hugo "enabled since his portrait was painted by M. Courbet to preserve the produce of his fruit trees." The poet has

just placed in one of his fruit trees the said portrait, from which the affrighted birds are hastily dispersing.

Of the different transcriptions of the famous "Bonjour M. Courbet" perhaps the most amusing is Quillenbois' *Adoration de M. Courbet, imitation de l'Adoration des Mages*. His friend, Bruyas, his companion and the dog—the latter with a particularly devout expression—are prostrated before the artist, who preserves the somewhat affected pose of the original picture. Prevost shows us the interior of the art studio which Courbet, in response to the solicitations of a group of Beaux Arts students, had opened. This is not a caricature, but the more or less accurate illustration of a fact, which offered one of the rather grotesque episodes of his career. A recalcitrant bull, attached by a rope to a ring in the wall is being held in position on the models' platform by a peasant with a long stick in his hand.

Daumier, Andre Gill and numerous other artists are represented. There is a peculiar acerbity about the drawings of Cham, but Daumier, who was an admirer of Courbet, directs his aim chiefly against his critics. Here we see a group of ugly, stupid-looking people who might well serve to justify the figures in the "Enterrement a Ornans," exclaiming, "M. Courbet paints far too common people. There is nobody as ugly as that in nature."

An excellent reproduction of Courbet's death mask upon which is impressed the silent dignity of suffering and sorrow shows us the victim of the quarry. It is an image which might well have troubled the conscience of his most implacable enemies.

In this most interesting volume, which is both a record of a great artist's career and a representative collection of French caricature of the 19th century, supplemented by notes which elucidate whatever may be obscure in the allusions of the artists, M. Leger has produced a work of unique value. EDITH VALERIE.

Orbis Pictus, edited by Paul Westheim. Volume 3: Archaische Plastik der Griechen. With a preface by Count Uxkull-Gyllenbrand. 13 pp. and 48 plates in photogravure. 8 vo. Ernst Wasmuth, Berlin, 1920.

Teachers of ancient history have needed a handy selection of archaic Greek sculptures like this one very badly, ever since the excavation of the Acropolis by the Greek government and of the sites of Delphi and of the sanctuary of Apollo Ptoios in Boeotia by the French increased the stock of our Greek primitives to abundance. There are now roughly speaking about two hundred specimens of archaic statuary and bas-reliefs to choose from, not counting small-sized figurines in bronze and

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terra-cotta. Sixth century Greek art is nearly as familiar to specialists as the Italian quattrocento, and equally fascinating. The editors of the present anthology have stopped just short of confining their specimens to that age of rapid and brilliant upstriving. They have excluded the primeval Minoan and Mycenaean periods altogether, and have given sparse attention to the barbaric statuary of the 7th century B. C. Very sparse attention, likewise, to the "mild archaism" of the 5th century B. C., which comes to a close (if anything ever does) with the Athena Parthenos and the Venus Genetrix, just before and coincidently with the Parthenon pediment sculptures. The subjects of the most advanced illustrations in this little atlas are put forward as supposedly anterior to the second Persian War. Fürtwaengler assigned the Aegina pediments at Munich to the neighborhood of 470 B. C. by their analogy with contemporary vase paintings of the Athenian school, red-figured. Westheim and Uxkull-Gyllenbrand assign the severely primitive Athena from the center of Aegina east gable to "about 500 B. C.," and avoid the shoals that beset narrow dating by applying the same expedient to other early sculptures. This helps to make their little book chiefly a gallery of the Grecian cinquecento. They would have done even better than they have done, in the reviewer's opinion, to create space for marvels of primitive Hellenic art like the blue-haired and blue-bearded stone head of Triton in the Acropolis Museum. But the impecunious teacher of Greek art will thank them none the less heartily for the many familiar favorites and relatively inaccessible novelties they have reproduced, usually from the best of photographs. Their large and little bronzes are capitally chosen, as a rule.

Some of Westheim-Uxkull's archaic marbles will prove more welcome to the curious than the new gem of the Berlin Museum, the seated goddess from Lower Italy that was acquired in 1915.

Count Uxkull's prefatory meditation on the origins and development of primitive statuary and relief sculpture among the Hellenes credits the prolonged vitality of creative artistry in Hellas to the freedom of the Olympian religion and mythology from rigid, fossilizing dogmatism. He deems excessive technical perfection a detriment to the adequacy and harmony of the lettered and formative arts to express the soul of a faith and a nation. It was the spirit of Aeschylus and Pindar, not the spirit of Callimachus and Lucian, that put the Grecian stamp on the intellectual traditions of ancient and modern Europe.

ALFRED EMERSON.

